



THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS.



LAURA CLEMENT.



## AT THE THEATRES.

## Palmer's.—The Broken Seal.

Drama in 10 acts. From the French of Bismach, by Sydney Grundy. Produced Feb. 2.

Abbe Dubois, Frederick Robinson  
Jean Torquene, J. H. Stoddard  
Armand D'Arcy, E. M. Bell  
Captain of Gendarmes, E. S. Ables  
Prat, E. S. Ables  
Madame D'Arcy, Mrs. D. P. Bowers  
Comtesse de Tremellian, Agnes Booth  
Marguerite de Tremellian, Maud Harrison  
Jeanne Torquene, Julia Arthur  
Madeleine, Mrs. E. J. Phillips

The Broken Seal is an interesting play. It combines certain melodramatic features with a distinctly psychological quality, and the whole is served up by a dramatist whose literary workmanship ensures a product worthy the attention of intelligent persons. It is a play, moreover, that is certain to stimulate discussion, for it brings forward prominently and strikingly a subject on which public opinion is fiercely divided.

The plot is strong, albeit complex. A game-keeper was convicted of a murder by a judge who was himself the murderer. The judge dies; the game-keeper is sent to prison for life. After nineteen years he escapes. He returns to the scene of the crime of which he was falsely convicted, in order to see the daughter he left behind. The girl has been reared by the blind widow of the judge. The son of the dead magistrate encounters the escaped convict, and is convinced of his innocence. He begins an investigation, which leads to the terrible discovery of his father's guilt. The convict is overtaken by the gendarmes sent in pursuit of him. A kindly old abbe, burdened with the secret of the magistrate's crime revealed to him in the confessional, ends a struggle with conscience that has lasted many years, by resigning his priesthood in order that he can assert his manhood by proclaiming the truth, and the innocence of the convict. But Jean, in order to save the benefactress of his daughter from the knowledge of her husband's infamy, declares himself guilty and goes back to prison to serve out his sentence.

This is but a brief, bald epitome of the story, whose tangled skein has many complicating details; but it gives a sufficient idea of the theme employed.

The two points that have provoked discussion—the priest's violation of his vows, and the son's condemnation of his father's crime—can both be argued *pro* and *con*. The opinion formed by the thoughtful playgoer will depend entirely upon his intellectual habit and religious bias. The questions cannot be decided unanimously one way or the other while there are men that believe in ecclesiastical supremacy and conventional notions of filial honor, and other men that believe in truth and justice.

Without considering the ethical side of the play—which, after all, should not concern the dramatic critic, whose province lies in the direction of art—it can be said without reservation that *The Broken Seal* is a strong and moving play, finely written, not particularly well constructed, presenting a number of vigorously drawn characters, and possessing a degree of interest rarely found in works of a similarly somber and lugubrious character.

Although the performance lasted until nearly midnight on Wednesday, the audience followed the play to its pathetic dénouement with unwavering attention.

The production was superb. The Abbe's garden was a charming set; it was a page from Balzac transformed into reality. The cloister and the Countess' drawing-room were also fine specimens of scenic work.

Mr. Robinson surprised even his admirers by his acting as the Abbe. It was a well-conceived, well-executed personation, complete in detail. In the scenes wherein the Abbe shows the simplicity and sweetness of his character the actor was especially happy.

The one weak point in the characterization was in the dim scene of the cloister where the priest fights the battle between conscience and church. Here was lacking that suggestion of racking mental anguish which the text and the situation call for. But on the whole, Mr. Robinson is to be complimented on a performance that presented many admirable qualities.

Mr. Stoddard was at home as Jean Torquene, the convict. He treated the part with all the vividness demanded by its melodramatic character, and he succeeded in making at least three of his scenes thrilling.

Mr. Bell was manly, dignified, and earnest as Armand, and fully justified the son's conduct toward his father's memory by laying stress upon the young man's uprightness and refined sense of honor. Mr. Fox slightly exaggerated the bluntness of the captain of gendarmes.

Mrs. Bowers was received warmly as Madame D'Arcy. She acted with the precision and force of an actress born and bred in the good old school, and proved that she was as much at home in the modern drama as she had been in the Shakespearean repertoire.

Agnes Booth played the Comtesse de Tremellian with that fluency in expressing sustained and violent emotion, for which she is justly famed. The Comtesse has had a *liaison* with the deceased judge, wherefore the current of her life is much disturbed by the escape of Jean and the discovery made by Armand, her daughter Marguerite's fiancé.

Maud Harrison was natural and sympathetic as Marguerite. Her display of grief at the close of the third act, after hearing the Countess' abject confession, was an excellent bit of acting.

Although the part of Jeanne offered Miss Arthur no great opportunities, it served, nevertheless, to introduce her to a Palmer's audience. This young actress is singularly gifted, and unless we mistake she will become a favorite member of the company which she has just joined. She acted Jeanne with unfailing intelligence, playing the scene with the father in Act One finely and treating the

role throughout with marked delicacy and appreciation.

Mrs. Phillips must be strongly commended for a capital characterization—the acidified, but kind-hearted servant of the Abbe.

## Niblo's.—East Lynne.

Ada Gray appeared at Niblo's on Monday night in her time-worn, but ever potent version of East Lynne.

Miss Gray's performance of the dual role of Lady Isabel and Madame Vine has lost none of its fire or effectiveness.

She was ably supported by a strong company that included W. M. Humphrey, James R. Smith, May Pierce, and Hattie Saphore. The audience was large and enthusiastic.

## Jacobs.—Lost in New York.

The simple announcement that 60,000 gallons of real water are used in the tank scene of *Lost in New York* will probably be sufficient to crowd Jacobs' Theatre nightly throughout the present week.

The play has frequently been presented in this city, but the charm of the 60,000 gallons is still potent to attract the multitude.

The company is competent, and the introduced specialties are clever, but the fact remains that it is the tank that the public go to see, and they are enthusiastic when it is exhibited.

## Windsor.—Frit in Ireland.

Whatever faults, as a comedian, J. K. Emmet, Jr., may have, he undoubtedly holds a warm place in the hearts of the people, on account of his father's memory, and a large and friendly audience welcomed him on Monday night. He has not the personal magnetism or the wondrous charm that made his father a general favorite, in spite of his weaknesses. The supporting company includes some members who were with the elder Emmet.

## People's.—The Donagh.

Joseph Murphy presented *The Donagh* for the first time on the East Side at the People's Theatre, on Monday night, to a very large audience. Mr. Murphy's personation of the leading role, Lanty Killaly, and Belle Melville as Rose Connan, were vigorous and effective and evoked rounds of applause. Both received a curtain call after every act. The supporting company was capable.

## Grand.—Men and Women.

Men and Women has been seen many times in this city and played by a better company than the one presenting it at the Grand Opera House this week. While many of its present actors are capable none is deserving of special mention. A fair-sized audience was present last night.

## Pastor's.—Variety.

Seldom has there been a more entertaining entertainment than that at Pastor's on Monday night. The house was packed, there were many well-known people in it, and the known and unknown united in indications of approval.

Ward and Vokes, grotesque fellows with a fund of humble but penetrating satire, were hugely funny in their skit called *Percy and Harold*; Lydia Veamans sang and acted with pertness and facility, and "the Irish queen," Maggie Cline, was, as usual, very much "in it."

Then there was Tony himself, and O'Brien and Redding, and Rose Julian, the most sinuous contortionist we have seen.

## Koster and Bial's.—Variety.

Carmenita may have heart disease, but she does not let it trouble her, for her dancing is as rapid and impulsive as when she first appeared at this place. On Monday night she wore a new gown that was a blaze of gold over white satin.

Dangar and Delille, the duettist and character change artists, won deserved abundant applause, and Fred Solomon's latest burlesque, *Joan of Arc*, was presented successfully by a cast that included Jennie Joyce, Margie Lessing, James T. Kelly, and other popular favorites of the place.

## At Other Houses.

M. W. Hanley asserts that the demand for seats for *The Last of the Hogans* is so large that the play will undoubtedly run through the present season, and probably the greater part of next season.

The City Directory has two weeks more to run. It will be followed by Charles Dickson in *Incog*.

Francis Wilson tames lions and makes audiences wild (with delight) at the Broadway, and there is not the least indication of a change of bill.

The last performance of Nanon at the Casino will be given on Wednesday of next week. For the rest of the week the tuneful Tyrolean will be sung, with Marie Tempest as the deceitful but delightful bird dealer. On Feb. 15 Uncle Celestin will be produced.

The Straight Tip at the Park will be followed week after next by another McNally farce-comedy, *Boys and Girls*, which was seen at this theatre early in the season.

This is the last week of Mark Murphy in O'Dowd's *Neighbors* at the Union Square. The performance is well worth seeing.

W. H. Crane in *For Money* has made a hit at the Star. Crane has several other plays ready to put on, if need be, but he has no idea of rehearsing them for many months.

The *Lost Paradise* will be seen at Proctor's until March 7.

Squire Kate, without doubt, will play to excellent business until Lent, when it will be succeeded by Merry Gotham.

Gloriana, a play that soon will be seen for the one hundredth time at the Globe Theatre, London, will be the attraction at Herrmann's in two weeks instead of *The Junior Partner*.

Charles Frohman states that the business of Miss Heylett at the Standard has run from

\$600 to \$1,071 a performance. He says that the reason he does not pay any attention to the management of the production is that it is in the hands of E. D. Price—whose work is so efficient that it needs no supervision.

Blue Jeans is still a potent attraction at the Fourteenth Street.

## LAURA CLEMENT.

Before coming to this country Laura Clement appeared under the management of Fannie and Henderson, in England. She was in the company with Florence St. John when that volatile songstress made such a success in *Madame Favart* and other operas.

Miss Clement's next engagement was with P. O'Leary Carte to sing prima donna roles in the Gilbert and Sullivan repertoire. She was sent to America to appear as Yum-Yum in the original production of the *Mikado*, which was in Boston. She then originated the role of Rosetta in *The Bridal Trap* (Serment d'Amour) at the Bijou in this city.

From New York she went direct to San Francisco, and originated the part of She in the dramatization of Rider Haggard's novel. Messrs. Hayman and Gillette saw her and engaged her to come East. She remained under their management two seasons.

Miss Clement next signed to play soubrette roles in W. T. Carleton's company. It was quite a jump from She to Nanon, but she made it, and at the same time manifested her versatility. Nanon was taken to England, and Miss Clement received criticisms well worth framing.

At the end of the run of Nanon, Miss Clement went to the Avenue Theatre, London, and played a light comedy part in an opera called *The Prima Donna*. She grew tired of low-going London, however, and once again sailed for America.

She is at present singing the role of Manuella in *Miss Helyett* and is applauded nightly.

Miss Clement sings with expression and grace, and she is also a capital actress—which can by no means be said of the majority of singers.

## A NEW FIRM.

Thomas H. Pratt, a son of the late Standard Oil king, and Herbert J. Mathews, two enterprising young men, have just formed a partnership for the production of comic opera.

They have secured the new Fifth Avenue Theatre for a summer season, beginning May 1. They will produce Offenbach's *Vert-Vert*, libretto by Carré and Bisson—an opera-bouffe that ran one hundred and twenty nights in Paris, and that has never been heard of anywhere else. They intend to put it on in superb style, with costumes designed by Hamilton Bell, scenery by Henry E. Hoyt, and the best company that money can secure.

Messrs. Pratt and Mathews will begin engaging their artists and chorus on Thursday, and there is no doubt that they will be over-run with applicants.

## SARGENT RENTS THE BERKELEY.

Arrangements were concluded yesterday, whereby the Berkeley Lyceum building passes into the hands of Mr. Franklin H. Sargent for a term of years.

The American Academy of the Dramatic Arts, the foremost dramatic school in this country, will leave its present quarters in the Lyceum Theatre Building, at the conclusion of the present season, and occupy a portion of the Berkeley building next year. The Theatre of Literature, or Independent Theatre of New York, the direction of which is in Mr. Sargent's charge, will also find a home in the new building; and a series of monthly performances will be given next season, presenting new plays written by men prominent in literature, and also works by new authors.

The general character of the Berkeley Lyceum Theatre will in no way be changed by virtue of Mr. Sargent's management. It will be rented as heretofore for readings, lectures, etc., and it is expected that it will continue to remain the home of the Columbia Dramatic Club, The Comedy Club and other prominent organizations.

Mr. Sargent leaves the Lyceum Theatre with the good-will and best wishes of the Lyceum Theatre management. Daniel Frohman has been a steadfast friend of the Academy, and the demands of both the Lyceum Theatre and the Academy for more room, was the main motive which prompted Mr. Sargent's new venture.

## CLEANINGS.

The Blue Jeans company, now playing at the Fourteenth Street Theatre, numbers among its members Celie Ellis, whose stage experience hitherto has been as soubrette in comic opera. Miss Ellis has made a successful departure from lyric to dramatic work, and has completed an original bit of dance music, "The Blue Jeans Quickstep," which will be used to accompany her introduced dance with Charles J. Udell in the last act of the play.

DOUGLAS AHERTON, Rachel Booth, Dickie Delaro, David Steele, Charles Dade, May Tyrrell, Mrs. Fred Hooker, Horace Ewing, May Steele, Clara Louie, William Davis and William Adams are among the people engaged for Cynthia's *Lovers*. Harry Paulton, Jr., is directing the rehearsals. Special scenery and mechanical effects are carried.

T. A. SWEENEY has left town in advance of Cynthia's *Lovers*, Charles Barnard's latest production.

NEIL FLORENCE is now manager of A. Y. Pearson's Police Patrol company, having been transferred from *The Midnight Alarm* company. Mr. Florence is a wide-awake young manager, who is rapidly pushing to the front.

## MATTERS OF FACT.

Ulie Akerstrom will make her new play, *Miss Rouser*, a special feature of her tour next season. Business this season has been very large through the New England States, and next season is nearly looked solid.

Robert B. Hamilton, who originated the part of Sir John Ralfour in *The American Girl*, with Lillian Rowley's company, is at liberty, owing to that organization closing its season.

F. S. Heffernan, manager of the Grand Opera House, Springfield, Mo., announces that he has open time in February, March, April and May, for first-class attractions.

The requests from local managers for a reproduction of *Josephine* have been so numerous that Mlle. Khea has decided to accede to them, and will postpone her European trip until next season.

The Academy of Music and St. Charles Theatre, New Orleans, La., both have open dates for good attractions this season. Mrs. D. Bidwell is the sole proprietor and manager of both houses.

Professionals on the road can send costumes to Lord's Dyeing and Cleaning offices by express with the assurance that they will receive the same careful attention as though taken there in person.

Beatrice Stratford, who has been well received in London in such plays as *Camille* and *East Lynne*, will shortly inaugurate an American tour in *A Desperate Love*, under the management of Colonel Milliken.

George Osbourne one of the managers of the Alcazar Theatre, San Francisco, Cal., will soon be in New York, for the object of engaging people for the stock company of his house. While in town Mr. Osbourne's headquarters will be at The Players.

Maud Bennett, of the Paul Kaurav company, has received excellent press notices for her work in that play.

A strong Irish comedy-drama is wanted by a manager of a prominent star. The play must be suitable for Irish soubrette. Address Manager, care Courier Litho. Co., Buffalo, N. Y.

"Irish Drama" wants to purchase eight female and twenty male Irish peasant costumes, six Irish constables' and six English soldier costumes. Address in care of MEXOR.

John Maguire, manager of Maguire's Opera House, at Butte, Montana, also controls the Big Bonanza Circuit of Montana, which includes all the principal cities in that State. Only first-class attractions are booked.

The Gibeby, Gordon and Gibeby Comedy company of pirates has been heard from again at Springfield. Our correspondent writes that the company played *The Old Homestead* at Black's Opera House under the name of A New England Farmer. Managers will do well to look out for these flagrant offenders.

## MANAGER'S TELEGRAM.

TYRONE, Pa., Feb. 8.—Marie Hubert Frohman's fine reputation preceded her here, and all seats are sold for to-night in my new Academy.

MILTON BLACK.

## LETTERS TO THE EDITOR.

THEMIDOR IN CHICAGO.

MILWAUKEE, Feb. 4, 1892.

To the Editor of the *Dramatic Mirror*:  
SIR: Your Chicago correspondent falls into error in commenting on the opening performance of *Themidor*, recently given at the Columbia Theatre, in that city. Among other things he says the play "was not received with great applause, on the contrary, it was received with stolid silence, which was very self-complacent."

The facts are as follows: Applause during the evening was frequent, spontaneous, and hearty. There were three calls at the end of the second act, two of them shared by Miss De Wolfe and Mr. De Belleville, the third shared with them by Mr. Bond. At the end of the third act there was a call for Messrs. De Belleville and Bond, and there was a final curtain call at the end of the play—the latter a rare occurrence in Chicago or elsewhere.

I have never before had occasion to dispute the statements of your correspondents. In this instance I am compelled to do so.

By giving this communication space in your columns, you will confer a favor on

Yours truly,

RANSAY MORRIS.

Manager for Charles Frohman.

ROSE COGHILAN VS. HELEN BARRY.

NEW YORK, Feb. 4, 1892.

To the Editor of the *Dramatic Mirror*:  
SIR: A letter appears in your issue of this week, in which Miss Helen Barry accuses those connected with Miss Coghilan's play, *Dorothy's Dilemma*, of "stealing and fraud." As the reconstructer of Miss Coghilan's piece, now so successfully being performed by herself and company, the accusation touches me, and I enter a protestation.

There is an old Arab tale of two brothers who, meeting after a lifelong separation, are much annoyed at being mistaken for each other. One of the friend remarks: "What wonder, my children, if you should be alike, when you both spring from the same father?"

When Miss Coghilan brought her play to me in hopes of saving it from failure, I was given the German play by Von Moser, entitled *Eine Frau die in Fars War*, and the prompt copy of Dorothy's *Dilemma*, with instructions to do the best I could for her.

At that time I had not seen, nor have I since seen, Miss Barry's version of Von Moser's play called *A Night's Frolic*. Nor have I heard a line of the dialogue, nor been told of the business introduced into that version.

On reading Dorothy's *Dilemma*, I found the construction and dialogue such that I sat down, then and there, to write a new play, retaining such situations as had been successful in the German original. I re-wrote the entire three acts of Dorothy's *Dilemma* in five days—the third act being entirely new—and rehearsed the same myself, at the Park Theatre, Broadway, introducing a great deal of new business suggested by the context. Re-written, the new Dorothy's *Dilemma* has proved a success, "made good."

It is quite probable that Von Moser's play should have suggested similarities of action in the two versions before the public; but as I have not enjoyed either collaboration with Mr. Augustus Thomas (not having the pleasure, I regret to say, of his acquaintance) or collusion with Miss Helen Barry's manager, the last paragraph in the letter published in *THE MIRROR* has been ill-advised, for an ill-natured man might look on it as absolutely libellous.

What is stolen in my version is stolen in all versions, and any resemblance between Dorothy's *Dilemma* and *A Night's Frolic* must be the resemblance the Arab brothers nearly fought over.

Yours faithfully,

ALFRED THOMPSON.



## CHILDREN ON THE STAGE.

THE MANAGERS' COMMITTEE VISITS ALBANY—THE ARGUMENTS PRO AND CON—MR. GERRY PRESENTS A SOLID FRONT—HAS REMEDIAL LEGISLATION BEEN THWARTED BY THE INTERLOPERS?

We give below a summary of the hearing before the Committee on Codes of the Assembly last week on the subject of the Stein amendment to the law against children on the stage. When the managers' committee returned from Albany they were jubilant. They thought the track was clear.

But we have learned differently—and they have learned differently, meantime. A certain political power has been working in opposition to the amendment, and as the amendment on examination gives strength to many of Mr. Gerry's arguments, its passage in its present form is well-nigh impossible.

If the responsible resident theatre managers wish to avert the disaster precipitated by the truly good and philanthropic persons and their hangers-on who brought an element of discord and discredit into the deliberations and negotiations of the managers, there is now but one course open for them, and that is to endeavor to effect a compromise with Mr. Gerry that will result in the passage of such an amendment as will meet their legitimate requirements and at the same time render ample protection to the children.

When we turned this matter over to the managers on Jan. 29 the way was paved for a basis of agreement with Mr. Gerry which would have removed the dangerous opposition that now threatens to destroy everything that has been done and to place the hope of relief further off than ever.

If Mr. Gerry is approached, he might consent to take up the question of compromise where it was laid down—that is, if he is convinced that none but reputable managers are desirous to treat with him.

Unless an amicable agreement is arrived at, and that speedily, too, the best opportunity that has ever offered to obtain a modification of the obnoxious law will have been thrown away. The managers' committee know this just as well as THE MIRROR knows it.

We await the result with the belief that the reputable managers of New York will not permit the profession to suffer by the schemes and the bunglings of the truly good and the philanthropic who have brought discredit and confusion into this movement.

Last Wednesday morning the Legislative Committee, appointed at the meeting held on Friday, Jan. 25, at A. M. Palmer's offices, went to Albany. The passes obtained by the committee were not good on the Elmira Express and T. Henry French insisted on paying the fares of the members.

Arrived in Albany the committee went to the Delavan House, where Mr. Gerry had arrived before them. Just before three o'clock the ascending parties climbed the hill to the State House and assembled in the meeting room of the Committee on Codes. There were a number of persons present, including a Mirror reporter and the representatives of the Albany press.

After the Committee on Codes had discussed several other bills, Assemblyman M. J. Stein arose and said that the object of the bill he had introduced was to give children an opportunity to earn a living by working in reputable theatres.

"Who should be the judge in these matters," asked Assemblyman William Sulzer.

"The parents," answered Mr. Stein. "Mr. Gerry is a good man who has taken a great deal of pains to protect children. Let Mr. Gerry or his agents go to the theatre, if they see fit, and when they find children any the worse for taking part in theatrical exhibitions, let them apply to the courts to stop it. As the law now stands there is no appeal from the decisions of the S. P. C. C."

"Are not parents allowed to appeal to the courts?" asked Mr. Sulzer.

"If there are any merits in the case Mr. Gerry determines them," said Mr. Stein.

The chairman of the Committee on Codes then proposed that two speakers in favor and two speakers in opposition to the amendment be heard, and this was agreed to. Judge Dittenhoefer suggested that Frank W. Sanger be heard first.

"Who sent you here?" asked the chairman.

"Responsible managers who wish the law changed on account of the arbitrary manner in which the power delegated to the S. P. C. C. has been used," said Mr. Sanger.

"I would speak first of my Broadway Theatre," said Mr. Sanger. "I have had children playing there four or five years, and have never been interfered with. Mr. Gerry said he had no occasion to interfere. But there are other theatres—the Garden, for instance. They produced, some months ago, a piece in which twenty children, little tots, took part. The agent of the S. P. C. C. was sent for, and appeared at their performance. At the end of nine weeks a message came over the telephone, ordering the children to stop dancing, and no reason was given. I have two children in my theatre. I invited the Society to see them. They did not come when the children appeared. The Society said they shan't do this. We had no argument, but Mr. Gerry said, 'While I don't object to respectable performances, if I allow you privileges, I must allow them to others. I acknowledge no injury is done them with you. Therefore, we have requested that this bill be passed. If the Society claim, and acknowledge, that in certain theatres

there is no injury done the child, and it is properly taken care of—as the percentage of these children who do good to parents is ninety-nine—it ought to be legal for the children to appear. We don't want to stand in the light of breaking the law."

"How old are these children?" asked Mr. Sulzer.

"From seven to nine. The two boys playing at my theatre are nine. They are allowed to walk or play, but they must not sing or dance. The money they earn goes to their parents. Mr. Gerry says he would not stop them had he any alternative, but under the law theatres and dives are closed alike."

"Do I understand you to say that the children cannot sing or dance?" asked Mr. Sulzer.

"They can glide about, but if they take a step in time with the music they are stopped. They can speak the lines of a song but must not sing them."

"Has Mr. Gerry the power to remove the children at his will?" asked the chairman.

"He cannot do that," said Mr. Sulzer.

"The Society does not interfere with reputable managers—it objects to children singing and dancing in the dive theatre and free-and-easys. The law prohibits any acting on the part of children, but the Society acts in accordance with the spirit of the law and allows them to perform in reputable theatres where they do not have to dance, sing, or perform in pantomime or in juggling feats. The Society uses its discretion."

"You admit its arbitrary power to interfere?" interposed Judge Dittenhoefer. "That is what I oppose."

"Which would hurt a child most," continued Mr. Sanger, "to study fifty lengths—a length is forty-two lines—to play on the stage 120 minutes, as in Fauntleroy, or to do a little song and dance of three or four minutes?"

"Shall Mr. Gerry decide these questions better than a court of law?" asked Mr. Dittenhoefer. "Shall Mr. Gerry be supreme arbitrator? This law now makes him the final tribunal, from which there is no appeal."

"Can you tell me one case where Mr. Gerry's decision was final?" asked Mr. Sulzer.

"If he says stop, there is no appeal. The court can't determine it, for the law absolutely prohibits a child from acting."

Mr. Sanger then said that if there was no further question, he had finished. Mr. Gerry then arose, and addressed the committee as follows:

Chairman and gentlemen:

I appear here to-day as chairman of the legislative board of the S. P. C. C. I brought out the Stein amendment with me appears Dr. E. E. Stoddard, of Rochester, who is chairman of the State Medical Society. I desire to place before you the history of this law, so that you may understand what you are asked to do.

Fifteen years ago every theatre of the lower class in our large cities, every concert saloon and disreputable dive was occupied by small children. About forty cents a night was paid to parents, and they were induced to allow them to perform low songs and dances. The press came out in one blast denouncing it as an American, ascribed to children, to make them support parents, and it demanded a law for their protection. The Legislature promptly responded by passing this act, which will one or two amendments, has stood for fifteen years. One attempt made to amend it failed ignominiously.

Immediately after the passage of the bill our Society took hold of the matter. The first thing we did was to stop juvenile opera, not children of the theatre, but poor children from respectable families. An order was issued to the effect that if he could find a small shop where there was a pretty girl under sixteen and she had a good voice he would give the parent \$5, with the promise of \$5 more when they started on the road. Once out of the city the trouble began; the young girls had no one to look after them; they fell in with the gilded youths, and by the time they reached the end of their Western tour the girls wandered into brothels. In four troupes the records show that this was done again and again.

Now comes the most pitious part. The heart-broken mothers came to me to beg me to save their children. We only succeeded in four cases. Now the Society has always enforced to the letter one law as it possibly could the law in reference to singing and dancing for two reasons: Children under sixteen, more especially girls, have not fully developed in form or figure. These are explanations of some interest. In the first theatres as well as others when the curtain is down, a draft of cool air comes from the stage, as it rolls up a blast of hot air comes from the auditorium. Stand as I have in the wings with neuralgia headache, superinduced by these sudden changes and you will understand.

My next objection is that the child is untrained for future life by what we call leg drama. The child is deprived of education. The State says it should be properly educated, and provides public schools in plenty for that purpose.

Take a child, to appear on the stage and not lose its education, it is deprived of the night's rest it ought to have, and then to send it to school you are guilty of double cruelty. You will find the ignorance of stage children remarkable.

We have no ballet here as in Europe, where it is subsidized. They simply go in some scratch ballet if they can. They have no market, and they drift into the song-and-dance saloons, become familiar with vice, and then dissipation follows.

The law was drawn with care. Every citizen has certain distinct powers. One is to open his mouth in court and make complaint, and when the Society makes complaint it has evidence behind it. It never prosecutes unless certain of conviction. We warn managers that they are breaking the law and we will prosecute if they do not stop. They invariably take the child off and when we have been compelled to act, I hardly know a case where the courts have not upheld us. The amendment by Mr. Stein is a very dangerous one, and its danger is this: It compels us in every instance where song and dance is indulged in to prove that the child's health is going to be injured or that it is immoral. Now in order to exclude means of gaining evidence the manager has simply to close his stage door and not permit any other on the stage. How are you going to prove the little things are deprived of education except by conjecture and when they come to maturity—True, at some theatres their work is light and their education is not neglected, but how are you going to decide what is healthy and what is not? When you come to this question might not any respectable theatre be wrong, how are you going to draw the line?

The strict enforcement of the law to the letter today, entirely forbids exhibition of children in theatres. Our society is silent and does not prosecute unless we think the child is likely to be injured. A complaint is made to the Society, I examine carefully, if I think we have a reasonable chance of convicting it is taken into the courts; if the case is too weak it would be wrong to waste valuable time, as a lawyer, advise its abandonment. When it comes to singing and dancing, a season of two and the girl's voice is gone. As a physician I have seen and tried in the hospital, injured at the theatre, die week by week, and I do protest most earnestly in behalf of the entire societies of this State. As their legal adviser, I don't see an amendment that, like I see if you open the doors where you will stand.

Dr. S. V. Stoddard, of Rochester, followed Mr. Gerry. He said, in substance:

"Little remains to be said after Mr. Gerry. In New York city there is more opportunity to do good, but outside of New York and its vicinity there is a section ten times as large, and it should be heard before an amendment is made to benefit New York city."

"I believe in the enforcement of the law as it now stands in a generous but just manner. I have had considerable experience in hospital circles, especially in the department of children. I have had case after case submitted to me of little diseased children, left with us by theatrical troupes, exhausted in nerve force and often injured physically in the act in which they were being used. All these things have given me an insight, and I have appreciated very fully, probably more so than the average man, the broad scope of the law which the State demands, not only to educate but to see that her children are brought up as good specimens, physically and morally. One provision of this law is that childhood is the most impressionable period of our life. Any period of regular habits is acquired in childhood, and the period between six and sixteen is not only for girls, but boys, important to both as regards their morals and minds."

"The State Industrial School has six hundred boys and girls, from twelve to nineteen, and many of these boys and girls have told me personally that they commenced on the stage at six, seven, and nine, and have gone wrong sometimes before they were sixteen or seventeen. I might go further in this direction. I feel the point to emphasize, is that the intent of this law is a desire to protect children."

Mr. Stein asked Dr. Stoddard if he had heard of McAllister and the zoo, and whether they did not go to the opera in comparative undress, and were they not as likely to become chilled as the stage children.

To this Dr. Stoddard replied: "There are certain laws of health which we should follow. Those old enough to decide for themselves, the State allows to break them. Those not old enough to discriminate, the State appoints guardians for. Then the State has done its duty."

Judge Dittenhoefer then addressed the Committee. "Let me tell you whom I represent—the reputable managers of the city of New York—men who stand as high in the community as any one. What do they want? Nothing that will injure the health or morals of the child. We are in accord on that question. Commodore Gerry and I, and I as representing these managers state we would go with him so far as we can prevent any child appearing in any place where there is the slightest injury to its health or morals."

"You allow a child to go to crowded factories where there is more danger to its health and morals than on any reputable stage conducted by reputable managers—you allow children in the city of New York, boys and girls, to sell newspapers throughout the streets, jumping on and off cars, intermingling with all sorts of people, and there is no attempt to stop them. I don't say that is not a proper calling. It is a proper calling. It is a proper calling for children to work in factories, but you draw a line and say they shall sell papers, may work in overcrowded factories provided it is not hurtful, but say that the stage is immoral, injurious from its nature, but in the nineteenth century that is no argument."

"Some years ago there was an act on the books giving the license of the theatres to support the inmates of the State Reformatory of Juvenile Delinquents, founded on the old theory that the theatre was the nursery of crime. When the attention of intelligent legislation was called to the fact they wiped that act from the statutes and said we have no right to impose a tax for such a purpose. Commodore Gerry came up here and declared in burning words that it was unjust to repeal that law. The legislature replied and said it should apportion it among charitable institutions and took away the stigma. All we ask is that you should open your doors without throwing down the bars. We only ask, do not make this law absolutely prohibitory, so that in no theatrical exhibition a child can appear no matter how high or moral, fair or decent."

"The amendment provides very carefully that children shall not be permitted to appear where it is injurious to their morals. Mr. Gerry virtually said to me in conversation that he has no objection to children appearing in theatrical exhibitions but he objects to their dancing and singing. Now, that is the point he made and virtually states the same thing here. Now let's see how false that argument is—as to dancing. He says that draughts will come down the stage and give the child pneumonia. Are these draughts any more likely to come down than when the child is speaking a part? He says the child's education is neglected—any less if it simply recites. Now, if it speaks, it can take cold and lose education just as well."

"The dancing has nothing behind it. Now, what harm is singing to the child? Some of the most noted stars in the theatrical firmament commenced as children in the ballet. Fanny Davenport commenced in the ballet. Adeline Patu sang when seven years old. Francis Wilson commenced his stage career as a boy. We find that Mr. Gerry, like all one-sided men, has a good idea but will run his hobby to death."

"Look at the amendment and see if it does not give every protection to the child necessary. It is forbidden to appear anywhere there is injury to its health or morals, or danger to its limbs. Now if it sings, and most of them sing only five or ten minutes, is there any injury in it?"

"What is behind all this? Are poor parents, who do not want to send their children to factories, who want them to go to school during the day—hundreds of parents of families of five or six children say—'We must educate them. One or two have talent for singing or dancing.' We want them to earn these few dollars in a reputable theatre in a reputable play not injurious to health or

morals, and these few dollars will educate the other children of the family."

"Mr. Gerry says the brothels are filled, and there is no future for the children of the stage. With due respect to my friend, I will say that if the census of the brothels is taken, he will find no names of children who appeared in reputable theatres, and that most of them are from other walks; the vast majority were never behind the scenes of a theatre. I take it in this enlightened nineteenth century, we will soon give subsidies to the stage as a public educator. When European countries and them, it is too late in the day for this enlightened republic to say 'tis all vile, and this amendment ought to meet the approval of all fair-minded people."

"Has the society a right to grant or to refuse permission for children to appear?" asked Assemblyman Patten.

"No," said Judge Dittenhoefer.

"Has not any citizen the same right as Mr. Gerry?" questioned Mr. Sulzer.

"But Mr. Gerry makes it a special business," said Mr. Sanger.

"Any citizen has the same right," said Mr. Sulzer. "A policeman can't make an arrest unless he sees a crime committed or has a warrant."

"You don't call singing a crime," remarked Judge Dittenhoefer.

Then Mr. Sanger spoke up and said that he had been reared among the people of the East-Side, and he was particularly interested in the work of keeping little girls out of evil places. That was why he opposed a measure that would permit the very wrongs that had called the present law into existence.

Judge Dittenhoefer continued to answer questions and to explain the managers' position, closing his plea with the words: "Give us a chance to let the children earn an honest living and we will go as far as Mr. Gerry will to restrain them if their work should prove harmful."

Robert Wilkins, of the Brooklyn S. P. C. C., then spoke as follows:

"If you are going to alter legislation, then there should be some demand, some strong demand for it. I have yet to hear, and I think the Committee has, of any request on the part of anybody except managers of New York city. In the City of Brooklyn, from which I come, I have not heard of any complaint. As a matter of fact there has been no performance interfered with in Brooklyn in a theatrical exhibition pure and simple."

"There is an objection to the song and dance. As I sang for eight years myself, therefore, when the judge tells you it is harder for the child to perform a speaking part than to sing, I know that the judge is mistaken. If you give it a trial, and sing a song as these children have to sing it, to reach the farthest part of the theatre, you will soon find you are in a dripping perspiration. If you want proof, make it."

"I object to the amendment, because it should not not take in song and dance. You are asked to legalize the children earning money by dancing, that is not the point. What is the idea of child song-and-dance artists? Nothing more or less than cheap labor—that is all it is. There is no child of the stage to-day who draws a salary equal to a grown artist, but these managers of the stage want cheap labor. The theatres in Brooklyn don't ask that."

"But, gentlemen, there is just one thing in considering this question. Don't pass any measure that will affect the whole State, if only made for the benefit of the few. Brooklyn has not asked for it. Managers in New York, and managers that have had three or four bills want something—they have not agreed on what they wanted. The journalist who appeared before you last week has been removed from this committee."

"Brooklyn and the other cities," said Mr. Sanger, "depend on New York city for their plays. They must first be produced there, and if we have no trouble they have none. I wish to say that the performance of the children in my theatre is not acrobatic. What Mr. Gerry stopped was the cart wheel. You know what that is. You put your hands up like this. [Mr. Sanger got in position to turn a hand-spring, but changed his mind at the last moment, much to the disappointment of both committees.] The performance they do now is this: Mr. Wilson kneels on all fours, like this, and one little boy jumps over him."

Mr. Sanger's description put the Committee on Codes in such good humor that they decided to go into secret session at 4.35, giving the New York committee just five minutes to chase each other down the hill to the last train that would get them in New York that night. They all made it with the exception of Judge Dittenhoefer, who got winded, and remained over to enjoy a performance at the theatre.

The proposed amendment was not discussed in secret session, but was laid over until the meeting of the Committee on Codes to-morrow, when it will be reported upon one way or the other.

## EXCURSIONS TO WASHINGTON.

A series of personally conducted tours to Washington has been arranged via the Royal Blue Line for February 11th and March 3d. The tickets include all necessary expenses of a three days' trip, and provide for hotel accommodations at Washington, baggage transfers, etc. Rates from New York, \$11.50, \$12.50 and \$13.25. Proportionate rates from Boston and other New England points. For programme describing these tours write to Thos. Cook and Son agents R. & O. R. R., at 101 and 122 Broadway, New York, or 332 Washington Street, Boston.

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Yours truly, *Flora Keating*



# THE USHER.



The St. Louis Theatrical Brotherhood, through its president and secretary, write me as follows:

"You will please note that a vigorous boycott has been put upon the Olympic Theatre, of this city, by the entire labor party of St. Louis and vicinity.

"You will please notify managers through your able columns that the business at this house has suffered materially since this recourse has been forced upon us, as our demands are so modest that almost all classes of men, business men and laboring men alike, endorse this movement.

"You will confer a great favor upon the Brotherhood and all conscientious managers by printing this matter, and remain assured of the support of the theatrical working class of St. Louis and the St. Louis Theatrical Brotherhood."

I print the foregoing, not because I sympathize with such measures—whatever may be their provocation—but because it gives me an opportunity to express my hearty disapproval of that species of tyranny known as the boycott.

Boycotts are un-American. They are the sour fruits of the tree of ignorance. They denote a disposition to use power in lieu of reason.

I presume that I have as much right to speak on this subject from a patriotic point of view as anybody else. My ancestors settled in New England in the seventeenth century. My great-grandfather was a lieutenant of Minute Men and answered Paul Revere's alarm in person at the Battle of Lexington. In these circumstances, if nativity and heredity and such things count, I suppose that I am saturated with American feeling and am qualified to speak regarding such grafted excrescences as boycotts.

I do not know why the St. Louis Theatrical Brotherhood have boycotted the Olympic Theatre, and it makes very little difference now whether their wrongs were real or fancied. Sympathy is alienated when a deliberate conspiracy is entered into to coerce an employer into submission.

Let it be clearly understood that if the movement miscarries to secure an amendment of the law concerning children on the stage, the blame will belong to the truly good and the philanthropic persons that thrust their noses into the matter, in the manner that *The Mirror* described last week.

Mr. Gerry's influence, and the strength of Mr. Gerry's hold on the Legislature, must not be underestimated. I have good reason to know that the Stein amendment, in its present form, stands not the ghost of a show of becoming a law.

When the itinerants and the marplots entered into the managers' movement they defeated the effort that had been made to bring about a mutually satisfactory basis of agreement with Mr. Gerry. He was willing to treat with the responsible and respectable managers of this city, and there is little doubt that he would have consented to such modifications of the present law as would meet the legitimate requirements of managers and others interested. Everything was shaping to that end.

When Mr. Gerry learned of the intrusion of an element that he knew to be unfit to deal with this question, he broke off negotiations, refused peremptorily to treat with their representatives, and declared war to the knife.

All this might have been avoided had the movement proceeded as it was planned, and had the managers not had to bear the burden of a damaging incubus.

As it stands now, the amendment will not go through unless it is revised, and unless Mr. Gerry is transformed from an enemy to an ally.

In case of failure the profession will not be slow to realize who and what was responsible for it.

A manager writes from New Orleans that theatrical business in that city is neither very good nor very bad.

Mrs. Bidwell claims to have had a successful season—particularly the early part of it.

An attraction booked in Texas next month received the following letter from the manager at Bonham, in that State, a few days ago:

"Please cancel our date with you, for March 15. Business N. G. We have closed our house for the rest of the season."

The Fund Fair preparations boom along merrily. Since the organization of the committees was effected the offers of assistance from all classes of citizens have flowed in most encouragingly.

It is possible that Mouset-Sully will come here before the Columbian Exhibition, when he will positively pay us a professional visit.

I saw a letter yesterday wherein his representative in Paris made a proposal to a well-known manager, of this city, for a brief tour at no distant date.

The proposed national managers' association continues to excite lively discussion.

The arguments advanced on both sides are interesting to all classes of theatrical men. They all contribute something to the elucidation of the subject, and they will all be of use when it comes to formulating the rules by which the association will be governed.

I have received many inquiries as to the date when the requisite steps will be taken to bring the association into existence. For the present the campaign must be educational. Let us find out just what is wanted beforehand. Then it will be a simple matter to get it.

A general plan of preliminary organization has been prepared. In good time it will be submitted to the managers of the country for endorsement.

## WHERE THE AGENTS WILL BE.

Simmonds and Brown will move on May 1. J. J. Spies will move into the Gustave Frohman building on Twenty-eighth Street, in May. He will conduct a theatrical agency on his own hook.

Harry W. Cortiss will move, but does not care to say yet to what building.

Mrs. E. L. Fernandez will remain at 25 West Thirtieth Street.

J. J. Armstrong talks of moving up on Broadway.

Herrman and Liman, who moved from Fourth Street to Fifteenth Street last May, will remain where they are.

Sedley Brown may retire from the agency business, according to gossip.

In all probability the Actors' Fund will discontinue an agency department, on the retirement of J. J. Spies.

## THE McCAULL BENEFIT.

The benefit to be given for Col. John A. McCaull at the Metropolitan Opera House, on Thursday afternoon, will be one of the best events of the kind in the annals of this city. It will be the most noteworthy tribute paid to a theatrical manager with the exception of the testimonial to Lester Wallack some years ago at the same house.

The Wallack benefit, however, was confined to this city, while the theatrical managers of four cities have combined their efforts to raise a fund for the afflicted manager that will put him in comfortable circumstances for the rest of his days.

The benefit in this city will doubtless realize as much as \$10,000. The subscriptions have been generous, and amount to \$5,000. They have come from all classes of people—managers, actors, lawyers, newspaper men, and personal friends of the Colonel.

The *Mirror* has already announced the programme. Especially interesting will be the appearance of Agnes Booth in *Old Love Letters* and of Francis Wilson, Lillian Russell, and Mark Smith in the second act of *Ermione*.

Aunt Louisa Eldridge will, of course, head a bevy of young actresses, in the lobby, and it is not at all likely that anyone will withstand their winning smiles as they offer programmes and photographs. Aunt Louisa will be assisted by Julia Arthur, Mathilda Cottrell, Isabel Evesson, Estelle Clayton, Madeline Lucette, Geraldine McCann, Annie Boyd, Nettie Guion, Virgie Graves, Marie Showell, Celie Ellis, Vesta Hastings, Charlotte Tittell, Miss Smith, and Grace Kimball.

## NO PIRATE NEED APPLY.

Manager Burlew, of the Opera House at Charleston, W. Va., is a sworn foe to the pirate.

A party traveling under the name of the Gibney, Gordon and Gibney company made an engagement to play at Manager Burlew's house. When he discovered that they were pirating *The Old Homestead*, *Lord Fauntleroy*, and other plays, Manager Burlew served a notice at the theatre forbidding the production. As he was ill at home at the time, the pirates disregarded the injunction.

The next night, however, Manager Burlew would not let the curtain go up, and the pirates were ousted. Mr. Burlew deserves praise for the stand he has taken in regard to play thieves.

## NOT GOING TO VIENNA.

The *Mirror* published a report last week to the effect that A. M. Palmer had accepted an invitation to take the company to Vienna to represent the American stage during the international dramatic festival to be held in that city, and that he had also made engagements for their appearance in Paris and London in Alabama.

"It is true that I was invited to take my company to Vienna," said Mr. Palmer to a *Mirror* reporter on Saturday afternoon. "but after due consideration I declined it. My plans in this country are made so far ahead that it would be impossible to make the journey, even if I desired to make it."

"Is it true that you have made arrangements to present *Alabama* in London?" the reporter asked.

"No," answered Mr. Palmer. "I have received overtures from several managers with a view to such a visit, but the terms demanded from foreigners by the lessees of London Theatres are practically prohibitive. Nothing would be gained by acceding to them."

"What are your plans for the rest of the season at Palmer's?"

"The Broken Seal will run for the term originally allotted to it—four weeks. Mr. and Mrs. Kendal will follow, for an engagement of one month. During that period my company will open the new theatre in Brooklyn. On the conclusion of the Kendals' stay, I shall produce *Colonel Carter*, of Cartersville, with my stock company. The regular season will close six weeks later."

## GOSSIP OF THE TOWN.

NEXT to Lilli Lehmann, the most admired of the remarkable array of prima-donne taking part in the French and Italian opera season, at the Metropolitan, undoubtedly is Emma Eames.

She is statuesque, beautiful, cold. The quality of her personations, both vocally and histrionically, resembles that of Christine Nilsson. She does not warm the public, but she delights them. Her voice is as clear and as glittering as crystal—and not a whit less hard. She affects classic attitudes, and enjoys the possession of imperturbable self-control. Miss Eames is Mrs. Story in private life. She is much sought after by society in this town.

CHARLES ROBINSON and C. A. Boyd are with His Nibs the Baron.

B. F. FALES has signed with Sadie Scanlan. ME. AND MRS. JAMES WALL are the latest additions to the Dear Irish Boy company.

FRANK DeVERNON has left the *Around the World in Eighty Days* company.

SISIR WILLIS has been ill at the Coleman House.

It is rumored that Eben Plympton and Frank Losee have been engaged for the stock company at Proctor's.

FREDERICK PAGET has been especially engaged by Nat C. Goodwin to play the leading parts in his company for the rest of this season. At the end of her engagement with Goodwin, Miss Paget is likely to appear in the cast of the farcical comedy that is to follow *The English Rose* at Proctor's.

LOUIS GLOVER will rejoin *The World Against Her* company at Washington this week.

LEAZIE GALE has joined Sadie Scanlan's company.

MRS. GONZALES is in the stock at Hofele's Harlem Theatre.

HENRIETTA BELLEVUE, Nellie Verney, Virgie Arnold, Susie Howard, Ed. Aarons, Charles Sully, Jepson Gordon, George F. Knowles, and Edward Foreman will open in *One of the Finest* on Feb. 15.

MELVINA ADAMS joined *The Blackthorn* company last week.

The new Opera House, at Kearney, Neb., is spoken of as one of the finest in that section of the country. The managers have testimonials as to its comfort and good management signed by Lewis Morrison, Thomas W. Keene, O. P. Sheppard, Daniel Sully, and other professionals.

THE Columbia College Glee, Banjo and Mandolin Clubs gave a concert at the Pouch Mansion, in Brooklyn, last Friday night.

FREDERICK C. VAN HOUTEN, Abbey, Schofield and Grant's clerk, says that he has a repertoire of over forty opera comiques. He wants to increase his repertoire to one hundred operas.

JAMES T. POWERS and a *Mirror* reporter were standing chatting when a man passed and bowed rather coldly to the comedian. "I call that chap my umbrella man," said Mr. Powers. "One rainy day last year I had already lent three umbrellas, when he came along in the wet. 'Say, Powers,' he said, 'I've got to go two miles to get home, lend me an umbrella?' 'Where do you live?' I asked. He told me. Then I hustled him into a cab, paid the driver \$2, and told him to drive to the man's address. That was quite a sum to spend on a chance acquaintance, but my umbrella had a gold head."

A MAN named J. H. Bennett, who claimed to be an actor, victimized several members of the Superba company at St. Louis recently. He told a plausible story to Manager Edwin Warner, who gave him generous assistance, while the members of the Superba company raised \$50 for the man and his family. Bennett proved to be a worthless impostor and dead-beat, although his wife was a deserving woman.

DURING the Monday night presentation of *Faust* last week, at the Metropolitan Opera House, Edouard de Reszke, who was singing the part of Mephistopheles, was burned about the face and body by flaming alcohol used in the opera. The injuries were slight.

SYDNEY ROSENFIELD has set to work to rewrite *The Junior Partner*.

EVERY detail for the forthcoming presentation of *The Hunchback of Notre Dame* was arranged by Margaret Mather while she was in Paris last year, and it is promised that every "property" used will be historically and locally correct.

The next season at the Baltimore Academy of Music will be opened by Walter Sandford's new production, *Man to Man*.

THE Opera House at Corning, N. Y., is spoken of by professionals as one of the most comfortable theatres in the country. It is fitted with steam heat, gas and electric light, and it has twelve carpeted and neatly appointed dressing-rooms.

COLONEL SWEET, of *Texas Sittings*, has made a contract with H. Wayne Ellis to collaborate in writing plays. They are now at work on a play founded on the Civil War, the action taking place in Texas and on the Mexican border. Mr. Ellis says that Colonel Sweet has a vast quantity of material that is of a highly dramatic character and suitable for use in playwriting.

EDGAR S. DE WOLFE, the business representative of Elisabeth Marbury, the dramatist's agent, is becoming well and favorably known in the profession. He will have the management of three matinees to be given at the Berkeley Lyceum by professionals and amateurs, in February and March. In May he will make a trip to the Pacific coast.

THE season of *Theridior* will close on March 1. Elsie De Wolfe has not been re-engaged.

MARIE SHERIDON (Mrs. Robert B. Mantell), who has been idle for several weeks, intends to return to the stage.

JOHN DREW will begin his starring tour in October at Palmer's.

DUPRE DOUGLASS has joined *The Junior Partner* company.

ALLIE EVANS will leave the *Parlor Match* in a few days.

HENRY BAGGS has signed with Fanny Day-enport for next season.

JOHN T. SULLIVAN was in town on Saturday. He appeared on Monday night at the Chestnut Street Theatre with Rose Coghlan.

FRANK DIEZ has accepted the position of press agent of Proctor's Theatre.

AUTALIE CLARK, the piquante contralto, of La Cigale, received three magnificent turquoise rings, set with diamonds, on her birthday. They were gifts from Columbia College men, and are worth more than \$1,000.

MR. AND MRS. J. W. GURVILLE returned from Europe, last week, after an absence of two years.

H. S. FORBINGER has gone to his home for the rest of the season.

A NOVEL scheme to make money for the preliminary expenses of the Actors' Fund Fair, is suggested by Mrs. Louise Dickson Berkley. It is proposed to present *Pygmalion* and *Galatea* at a Broadway theatre, with the cast composed of stage children: *Pygmalion*, Tommy Russell; *Chryso*, Wallie Edlinger; *Cynisca*, Bron Fernandez; *Myrme*, Gertrude Homan; *Daphne*, Ray Maskell; *Galatea*, Alice Berkley. There is little doubt that the rest of the cast could be filled satisfactorily, and there is no doubt that a round sum of money would be raised for the Fair.

DAVID BELASCO is writing an emotional play for Mrs. Carter. She will star in it next season.

FRANK A. HALL has just arrived in Denver after a four-years' sojourn on the Pacific coast, where he has been engaged in theatrical enterprises. The "Colonel" is under contract in the West for this season, but about next June he will be seen on the Rialto, and his hearty "Annihilation to Pirates" and "Up with the Standard Drama" will again be heard in the metropolis. "Col." Hall represented Haverly when he took his minstrel organization to England.

THE McCabe and Young Minstrels are having a period of uninterrupted success in the South. They have left Matanzas, Cuba, for Havana, where they will play at the larger theatres. The company consists of John Brewer, Gordon Collins, Billy Johnson, Jalvan and Pamin the jugglers. Four skirt dancers will join the company before they go to Mexico.

BEWITCHED, Edward E. Kidder's play, is based upon a mystic amulet that has the power of making everyone into whose possession it falls act in an unaccountable manner. An excellent route is being booked by Cassidy, Ziegfeld and company, and E. D. Tannhill has been engaged as stage director. W. B. Webster will be in advance.

THIS afternoon there will be a special matinee at the Casino for the benefit of the Women's Press Club. An address will be made by Chauncey M. Depew, and Emma Eames-Strong, Campanini, Laura Sedgwick Collins, Lillian Russell, Marie Tempest, Little Tuesday, and the Lyceum stock company are among those that will appear. The members of the Twelfth Night Club will sell programmes in the lobby.

FREDERICK BELLEVUE and Frederick Bond will be members of Charles Frohman's stock company that will appear at the theatre to be put up next door to *The Mirror* building.

AUGUSTIN DALY's stock company and Charles Frohman's stock company will open their San Francisco engagements on the same date next Summer. Both these organizations will go to London next year, and it is quite probable that they will again open at about the same time in the English capital.

T. H. WINNETT has secured Samuel Myers as advance representative of His Nibs the Baron company.

PAIDERS have been served in a suit against T. Henry French by Clay Greene and Thomas Thorpe for failure to produce a comic opera called *The Maid of Plymouth*. The plaintiffs claim that Mr. French contracted to stage the opera on a certain date and did not keep his agreement. He says, in his behalf, that the authors failed to provide him with the score or the book of the opera.

The silver button hooks presented as souvenirs at the one hundredth performance of Miss Helyett were a welcome departure from the tawdry nick-nacks that are usually distributed on such occasions.

The new theatre at Cazenova, N. Y., has been leased by Manager George W. Ripley, of the Keator Opera House at Homer, and the Marathon Opera House at Marathon. Manager Ripley intends to add three more houses to his list making a six nights' circuit.

W. S. CLEBLAND has recovered from his recent severe illness and is once more directing the fortunes of minstrel organizations. The two road companies have been consolidated under the name of the Big City Show. The services of Frank Cushman, one of the best negro imitators and minstrels, have been secured for the season.

The Kendals decided to prolong their season until June. Return visits will be paid to Chicago, Philadelphia, and other cities.

T. E. WELLS has organized the Out of Sight company that takes the road on Feb. 10. Among those engaged are Fred Mendoza, Marion Vinton, Mr. and Mrs. Van Allen, Andy Lewis, George Wilson, James A. Donnelly, James Kenney, Frank Henshaw, Lillie La Verde, and Millie Tait.



## REFLECTIONS.



EMILY MAYNARD, whose portrait heads this column, is meeting with abundant success as Mrs. Horton in Dr. Bill. The San Francisco Report says of her: "If Miss Emily Maynard errs in the slightest degree in her impersonation of Mrs. Horton, the error is on the side of gentility, and therefore wholly permissible. Miss Maynard is highly acceptable in the character, and makes a charming impression."

It is rumored that Junius Brutus Booth will leave the Boston Museum stock company at the close of this season.

NAT HAINES joined the City Directory company at the Bijou for a few nights last week to replace C. Miron.

ESTELLE DALE became a member of the John L. Sullivan company, last week.

McKEE RANKIN's season ended on Feb. 6, and the company disbanded at Kansas City, most of them going to New York and Chicago. McKee Rankin returned to San Francisco for a short season in the Alcazar stock company. He is working on a dramatization of Opie Reid's "Kentucky Colonel."

JESSIE WEST has accepted an engagement with Hanlon's Superba company.

JAY B. BENTON, the MIRROR correspondent at Boston, writes: "A New York daily paper stated a few days ago that Charles Coote had been offered several thousand dollars to compromise a suit which he had brought against the city of Boston for false arrest while playing in the Niobe company at the Museum last Summer. That is news for the city officials who have never heard about Mr. Coote's bringing a suit, much less about their making an offer of such a sum of money to stop his proceedings."

J. M. HYDE, manager of the Alvin Theatre, Pittsburg, arrived in town on Thursday and returned to Pittsburg, on Sunday. The purpose of his visit was to do some booking.

SABRE AND SMILEY are booking The Old, Old Story for next season. They propose, also, to send out a sensational play, if they are successful in securing what they want.

ELSIE LOWARD will withdraw from Nat C. Goodwin's company this week. Minnie Dupree replaces her.

W. G. WALKER, formerly with A Mile a Minute, has signed with Sadie Martinot.

THE CADE will close its season the first week in April.

The daily papers are just out with the "news" that Robert Hilliard intends to star. The MIRROR made the announcement two months ago.

REHEARSALS of Merry Gotham, the adaptation by Elisabeth Marbury from the French, that is to follow Squire Kate, are in progress.

CHARLES A. GARDNER's business through the South has proven more than satisfactory. For three weeks he has been playing either the night before or the one after Bernhardt, but it seemed to make little difference in his receipts. In Charleston, Savannah, Birmingham, and Montgomery standing room was at a premium. His New Orleans engagement at the Grand Opera House, last week, was to better business than ever before—in spite of the fact that Bernhardt was to follow, with an advance sale of twenty thousand dollars. Next season Mr. Gardner will produce his first success, Fatherland, in conjunction with Captain Karl.

WALTER S. HAILE, the actor and artist, writes from Atlanta: "I am glad to see that the Actors' Fund Fair has started so well, and I have no doubt of its success. If I can be of any assistance in designing or sketching in a humble way, I gladly offer my services."

HENRY P. BLISS writes from Middletown, Conn.: "The MIRROR now has, and has had for two years, more subscribers and readers in this place than all other dramatic papers combined."

ROBERT DOWNING played to very large business at the Grand Opera House, Boston, last week, and the press of that city highly commended the work of the tragedian.

Boston managers had quite a scare last week on account of the Louisiana State lottery advertisements in the house programmes. Mayor Matthews recently called the attention of the Board of Aldermen of the Hub to these "ads," and as a result the managers made haste to remove them from the programmes.

The baggage of Corried's Opera company was attached by the Sheriff at Aurora, Ill., on the 25th ult., for a claim amounting to about \$700 in favor of a man named Baxter, of Chicago. On payment of \$100 the attachment was temporarily withdrawn.

Mrs. JENNIE KIMBALL, Corinne, and members of the Kimball Opera company, while in San Antonio, made up a very substantial purse for Joe L. Berry, who has been prostrated by serious illness in that city for several months past.

VINCENT STERNROD will sail for England, because of Richard Mansfield's action in dismissing Mr. Sternroed from his company on account of a dispute as to "venues." Mr. Sternroed has had a disastrous season. He is an excellent actor. He was last seen here in The Junior Partner. Mr. Sternroed will return to America when his suit against Mr. Mansfield is called. The latter has put in a bill of particulars, as to his counter claim, for \$10,000.

EDWARD BLOOM was arrested, last Friday, on a charge of libel preferred by George W. Lederer. Mr. Bloom gave bail. He says that he is not at all sorry these proceedings have been taken, inasmuch as he welcomes the opportunity it will afford to make public the inside history of the U and I troubles.

THE Executive Committee of the Actors' Fund Fair will meet at Mrs. A. M. Palmer's residence to-morrow.

JOSEPH KELLEY, stage carpenter of the Eight bells company, was stabbed by an unknown man who was trying to force an entrance to the stage-door of Boyd's New Theatre, Omaha, last week. Mr. Kelley was removed to the Grand Central Hotel. The knife struck a rib, and it is expected the injured man will be able to resume his duties speedily.

THE Charleston, S. C., correspondent of THE MIRROR writes: "Mr. Chatterton, who is with Sarah Bernhardt as secretary to Mr. Abbey, is doing his best to make that manager unpopular through the South. He refused to recognize any of the dramatic correspondents, and tried in every way possible to make things disagreeable for the manager and attaches of the house. Evidently a case of a very small man spoiled by too much authority."

THE authorities of Brunswick, Ga., have passed a city ordinance imposing a license of ten dollars for each performance given by all companies that do not charge more than one dollar, including reserved seat. Companies that charge more than one dollar admission must pay a license of twenty dollars for each performance.

MARGARET MATHER, owing to the death of her mother, was obliged to close her engagement at Indianapolis, and to cancel her immediate dates in Terre Haute, Lafayette, and Marion, Ind.

RAY L. ROYCE has canceled his dates until Feb. 12, owing to the death of his mother at her home in Lake Mills, Wis. Mr. Royce and his wife left Raleigh, N. C., on the 4th inst., to attend the funeral. The company will remain in Raleigh until the date mentioned.

MARIE DECCA broke off her engagement with her fiancé, Mr. Gustavus Millheiser, a successful merchant and railroad speculator, of Richmond, Va., because he had irrevocably insisted upon the prima donna's leaving the stage forever. Miss Decca's sacrifice to her art would seem to warrant the conclusion that she has read "David Grieve." Miss Decca, who recently married her manager, Francis Leon Crisman, spent the honeymoon visiting her husband's relatives, at Harrisburg. After filling some concert engagements, she will accompany the Marine Band on its Western tour, beginning in March, and extending as far as San Francisco.

EDWIN HANFORD will leave the John L. Sullivan company next week.

MASON CARNES and Edwin S. Belknap, the authors of the one-act comedy, The Better Part, that is being acted on tour in front of Jane, signed a contract, last week, with Daniel Frohman by which they will finish a society comedy for the Lyceum company for the opening of next season. Mr. Frohman has read the scenarios.

JEROME KINGSBURY, the light comedian of the Stowaway company, is the son of Colonel Ammon, the well known veteran publisher, who is associated with the Harpers. Young Kingsbury is in love with his art, and the fact that he has an independent fortune does not mitigate his desire to advance. Last season he was with Joseph Haworth in Aunt Jack and A Man of the World.

BLANCHE HILTON left the Hands Across the Sea company, last week, because of illness.

CLAUDE ANDERSEN will replace Maurice Hageman as second comedian of the Deshon Opera company.

H. M. IMANO has accepted an offer to sing the baritone role in Jupiter, at Palmer's Theatre, in the Spring, under the management of Askin and Rorke.

THE Clemenceau Case company that will open at the Palace Theatre, Boston, on Feb. 15, is Blanche Curtis, Marie Miller, Kizzie B. Masterson, E. H. Gilpin, London McCormick, and N. C. Forrester.

HARRY PEARSON has left the New York Day by Day company.

At Vallejo, Cal., Maude Granger and her company gave a special performance on Jan. 29, which was attended by officers of the Baltimore and Charleston, and of several other ships of war which were anchored in the harbor. The company was entertained on board the Baltimore in the afternoon by a specially detailed committee, and a pleasant day was recorded in the annals of the company.

As actors' matinee will be given at Keller's Egyptian Hall, Philadelphia, on the afternoon of Feb. 12. The programme will consist of Professor Keller's wonderful illusions and his latest miracles, "Oh," and "The House and the Brain." La Regalona, the child actress, will give recitations, and dances.

AUBREY BOUCAULT has been engaged by Proctor and Turner for their forthcoming production of The English Rose. Mr. Boucault will appear as a young Irish gentleman.

ROBERT CAMPBELL wishes THE MIRROR to deny the statement made in the daily papers that the Bulls and Bears company will go out this Spring under the management of M. W. Hanley, of Harrigan's.

H. C. MINER is in California.

THE Around the World in Eighty Days company closed on Saturday night.

P. S. MATTON, who has been doing the advance work for the Lillian Lewis company, will soon resume his position as press agent for the Adam Forepaugh shows.

T. J. FAARNEY will conclude his three years engagement with W. H. Crane in May. He has not yet arranged for next season.

CHARLES H. PAGE has succeeded E. H. Lannigan in A Breezy Time company.

## THE MANAGERS' ASSOCIATION.

INTERESTING LETTER ON THE SUBJECT.

DUBLUQUE, La. Feb. 1, 1892.

To the Editor of the Dramatic Mirror:—Sir:—It is in the power of those "on top" to give practical advice and profound theories for the betterment of existing evils in bookings, but they seldom trouble themselves. I notice your communications on the subject are mostly from those "on the ground," but you had to send the interlopers after them. Why don't those managers who have been through it all, with gray hairs and bald pates to bear them witness, prescribe remedies, instead of quietly letting the disease work out its own cure? During my varied experience I have been a close observer and could perhaps theorize and suggest but to no such good effect as the torch-bearers of our profession.

Regarding circuits and combinations of opera houses thus far organized I think them solely in the interest of the opera house managers instead of "mutual," as they claim.

For instance, one man secures the leases of the opera houses at A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, and D. There are two houses in each place, one an elegant modern theatre, the other a remodeled skating rink. The circuit includes the two rinks at C and D, the new opera houses at those places being run by a representative of the stockholders.

You desire to play the line of railroad on which are these six first-class stands. You write to the managers of each of these first-class houses. Replies from C and D arrive first, saying dates are at your disposal. The reply from A, B, E and F is in one letter from circuit headquarters "dictated," and several days late, because all letters for time for these towns must be forwarded to "Mr. King." The letter offers you the dates you want, and further offers "good open time at our houses in C and D. You send contracts on for C and D to the local managers, as you do not want the "circuit rinks" in those places. You also send contracts to the circuit manager for A, B, E and F. Your C and D contracts come back signed with no erasures or special clauses, but your A, B, E and F contracts, though signed, "said said said" and "said said said" not to appear at C and D, except in the risk.

In order to get the four good towns you must stay out of two good ones or play in the risk, or give up four good towns for two. Left with but this alternative you have to give up C and D. By this means C and D are deprived of a sufficient number of good bookings to make their houses pay. The value of the opera house property decreases, assessments follow; the smaller stockholders lose their shares, and the larger ones soon tire of a "white elephant." They intended the opera house to be an attraction for the best class, and give their citizens a better class of entertainment. Now, to keep up expenses, they let in anything. No one can blame them.

One or two seasons and the place is worse than ever. It is now the circuit manager's plunder. He gets the lease. The circuit manager considers it a great thing in having wrecked a valuable property, gathering in the wreckage, and putting it together again. He took it apart, so he best knows the secret of putting it together again. He secured the houses at C and D, and still retaining those at A, B, E and F, he now advertises the "advantages of booking." "Advantage" is a good word in his "ad." And all his future contracts have the accent on the first syllable, as he says he must "add" five per cent. more to his terms—not because the expense is any more to run his houses, but because he can get it.

You say, don't play him. There are not enough first-class one-night stands with good houses in the country to allow you to pass any by without cutting considerable off your profit. Perhaps your profit on that circuit before was \$500. Granting you will do the same business again, the difference in percentage would be possibly \$200, making your profit \$700. You can't afford to let your \$500 profit go for \$200 to get it. The circuit manager pockets this extra \$200, not as a bonus for better treatment of companies, protection of dates, or increased business, but for his "cunning." So long as you are one of his "stockholders" makers he "protects" you, but let something a trifle better come into the field and he sacrifices "protection." You accept his consolation in excuses and regrets as collateral, but should you cancel your dates to avoid too close contact with a larger attraction and offer in the same coin as collateral you find it not negotiable. Tired and brain worn his council and it's "hands up! Money or your baggage!"

The concentration of power and authority is gained by "cunning." Circuit managers are gorging themselves on the present with no thought for the future like the story of the boys, the bread, and the pie. The boy that ate the most bread went to get the pie. They all ate so much bread that they couldn't eat any pie.

The circuit business had the effect of influencing managers of attractions to star their cunning in securing control of a number of attractions in order to meet the circuit manager with equal weapons—"control." A traveling manager will sometimes receive in substance the following reply from one of his good stands: "I have given Mr. Frohman option on all my March dates for ten days. Write me later," or "I am waiting to hear from Mr. Pitou to select dates for all his attractions in January. Can offer you good dates in Holy Week."

Such controlling managers as Askin and Thomas have no trouble in getting in their "funny work" on circuit managers, but the circuit manager makes some one pay for the joke. That some one is the struggling manager with a good, middle-class attraction.

When we desire the advice and philosophy of those "on top" to help untangle the snarl in the rank and file of the profession, they say, "We had to come through it all. We had to fight our wrongs as we came along."

You forget, Mr. Ontop, that you went through early, "before the rush," when there was elbow room. You were lifted upon the shoulders of the people when there was plenty of room for such an act. The struggling mass is now so wedged together, and whirled into "standing room only" by the lash of "control," that they could not raise an idol if they would.

You, who are "on top," say to the strugglers: "You, yourselves, were among those who applauded and landed us up to this height. Would you have us come down?" We answer, "No." We love our idols. We would like to build a pyramid of them, with corner stones of Dalys, Palmers, Frohmans and Pitous, and pyramids of Booths and Jeffersons. It is the hope of some day becoming at least a small part of the pyramid, perhaps the mortar, that makes the task lighter. We would not tear down, remodel, or "rewrite" your positions, but now that you are "on top" don't push down or trample; push tise above you further up with one hand, pull those beneath you up with the other, being careful not to dig the nails of your shoes into the shoulders of the people. Let the right hand of the pyramides be extended upward toward heaven and their God, and the left hand pointing out the lines to the "understudied" who must step upon the vacant pedestals when these great actors become "stars" in the heavenly "stock."

All we say is, show us the way; turn on the light! If you gained your positions honestly, uncover your tracks, and we will follow in your footsteps. If dishonestly, then bury them deeper, for the less we know of evil the easier it is to do right. You "on top" say our professional feet are unsteady, and it makes you almost lose your "balance." Is there any teaching from your experience you can give which will keep them steadier? If so, speak quick.

lest while you delay they stumble over error and fall, dropping their precious burden. Upon you who are "on top" we depend for pilotage. Look far ahead. If there are other ways easier than the beaten path, guide us thence. If not, and we must still trudge on before these shadows deepen into night, trim well your search lights against "Black Friday's" gloom, and when the night comes turn them "full up," not only to guide the saved, but to frighten the jackals and camp followers of the profession. EARA KENDALL.

## SHE COULDN'T MARRY THREE.

One of the most substantial successes of the present season is Miss Lillian Kennedy in her new play, She Couldn't Marry Three. Not only is the business of this bright little star remarkable but the result is more than a transitory success, as is proven by the time offered Miss Kennedy in the big combination houses for next season. From present indications she will have her choice of dates, and will add new laurels to her growing popularity.

## NEW YORK THEATRES.

PALMER'S THEATRE. Broadway and 34th Street.

Evenings at 8.15. Matinee Saturday at 2.

Drama in five acts, by Sydney Grundy, Esq., entitled

THE BROKEN SEAL.

Entirely new scenery and effects and a remarkable cast.

STAR THEATRE. Broadway and 14th Street.

W. H. CRANE and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled

FOR MONEY.

Every evening at 8.15. Saturday matinee at 2. Seats secured four weeks in advance.

UNION SQUARE THEATRE. Saturday matinee at 2.

MARK MURPHY in

ODOWD'S NEIGHBORS.

Matinees, Wednesday and Saturday.

Next week—CAPTAIN THERESE.

LYCEUM THEATRE. 4th Avenue and 23d Street.

DANIEL FROHMAN. Manager.

EVERY EVENING.

Matinees Thursday and Saturday.

SQUIRE KATE.

A new play by ROBERT BUCHANAN.

HARRIGAN'S THEATRE. Thirty-fifth Street and Sixth Avenue.

M. W. HANLEY. Manager.

EDWARD HARRIGAN in his new local play,

THE LAST OF THE HOGANS.

Dave Graham and his popular orchestra.

Matinee Wednesday and Saturday.

BIJOU THEATRE. Broadway near 45th Street.

Nights at 8.15. Matinees Wednesday and Saturday.

25th top performance at this theatre.

RUSSELL'S COMEDIANS.

NEW CITY DIRECTORY.

UP TO DATE.

Seats on sale two weeks in advance.

BROADWAY THEATRE. Corner 41st Street.

Manager. FRANK W. SANGER.

Every evening at 8. Saturday matinee at 2.

FRANCIS WILSON, and company in

THE LION TAMER.

H. R. JACOBS' THEATRE. Corner 31st Street and 10th Avenue.

Matinees.

MONDAY, THURSDAY and SATURDAY.

Greatest of All Sensational Dramas.

LOST IN NEW YORK.

Next week—CRUSKEEN LAWN.

GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—10c.

Wednesday and Saturday Matinee.

MEN AND WOMEN.

Next week—HANDS ACROSS THE SEA.

CASINO. Broadway and 45th Street.

Evenings at 8. Matinees Saturday at 8.

Monday, Tuesday, and Wednesday.

NANON.

Thursday, Friday, and Saturday.

THE TYROLEAN.

Admission 50 cents.

Monday, Feb. 21, UNCLE CELESTIN.

PROCTOR'S THEATRE. 23d Street West of 6th Avenue.

Proctor and Turner, Proprietors and Managers.

CHARLES FROHMAN'S COMPANY.

In Henry C. DeMille's Drama,

THE LOST PARADISE.

Matinees Wednesday and Saturday.

Special prices, and children half-price.

Each performance souvenirs, Feb. 21.

KOSTER & BIAL'S. 23d Street.

Matinees—Monday, Wednesday, Saturday.

CARMENCITA.

THE SPANISH STUDENTS.

The New Burlesque.

JOAN OF ARC.

VAUDEVILLE, SPECIALTIES, NOVELTIES.

NOTE—Carmencita appears every evening except Sunday, also at the Monday, Wednesday and Saturday matinees.

TONY PASTOR'S THEATRE. 14th Street.

MAGGIE CLINE.

LYDIA YEAMANS.

The Julians, Theo, Unique Four, O'Brien and Redding, A. Seaman, TONY PASTOR, and a grand company.

Matinee Tuesday and Friday.



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Room 10 Gilsey Building, 1103 Broadway.

For the season of 1991-92. Apply to  
E. P. STEPHENSON Business Manager



## THE HANDGLASS.

THE DOCTOR.

He hears and haws and feels your pulse  
And talks in accents low,  
And when you speak he looks quite wise,  
And says "exactly so!"

THERE'S a rumor abroad that Langtry will  
not act again. When did she act?

THE *Detroit Tribune* said that Paderewski's hair looked like a holy show while he was in the Windy City.

MRS. CARTER refuses to pay her cab hire on the ground that none but the brave deserve the fete.

A METAMORPHOSIS.

I had met with her in the Springtime  
In the pleasant month of June,  
When the birdlets were a-singing  
And the roses all in bloom;  
And her hand eyes smiled sweetly  
Underneath her garden hat,  
While we talked of love and roses,  
And of other things like that,  
But we met again last evening,  
She was robed in cloth and fur  
And 'twas only at her greeting  
That I thought it must be her.  
Once again I spoke of roses,  
Summer skies and sands of pearl,  
But she did "quite remember,"  
She'd become a Winter girl!

NINA—"I hear that Boxofis fell in a faint yesterday."

BINA—"Yes, a newspaper man offered to buy two seats."

THERE'S a new novel called "Who Lies?" Advance agents blush when they see it on the stands.

A WORD of praise spoken of Ramsay Morris—"He may smoke bad cigars but he don't offer them to his newspaper friends."

BERNHARDT says that American women do not wrap up their ankles sufficiently. She must have been observing some of our burlesques.

SHE MAKES OUR STAGE DRESSES.

Her business is to cut and snip  
Throughout the living day,  
But when her little bill comes in  
It reaches 'cross the way!

ACME LOUISA ELKHINE says that the "Palm Days" means "no railroads, no gas, no steamships, no telegraph, no matches, no postage stamps, no photographs."

It has been discovered that Richard Mansfield likes to sit on the floor and play with mechanical toys. Next thing we'll hear that Edward Sothern rolls a hoop.

DUBIELLO—"What's the matter, old man?"

CHAPPEL—"I have had a quarrel with Dottie Highkique."

DUBIELLO—"Oh, never mind that! She's used to making up."

"Look at Knowem gazing at the chorus through the large end of his opera glass. He must be crazy!"

"Oh, no, he's not. He thinks it's an improvement on the other way."

SHE IS A BOSTON GIRL.

They'd been engaged two weeks, but yet  
Her smiles and love she hid  
When she found that he—her hero true—  
Said "done" instead of "aid!"

THE Chicago *Inter-Ocean* alludes to the star of the Wang company as "that altitudinous laugh-maker, De Wolf Hopper."

A HAND of Texas cowboys took possession of a train near San Antonio, the other day, and threw off an advance agent because he wore a high hat and a red tie.

"What part of Stagem's play awoke the most enthusiasm?"

"When a street scene fell over on Stagem."

FRANCIS WILSON learned German while traveling on the cars, and practised on a chorus man in the company. Mr. Wilson is now a proficient German conversationalist, but the man he used to talk to while learning has not yet been heard from.

"RUSTIC CAVALRY" is the name by which a certain English paper announces Mascagni's opera.

PADEREWSKI's name has been given out in all these ways:

Paderowski.  
Patterski.  
Paltreski.  
Patrifsk.  
Paltreski.  
Palttillopostogolundowski.

ONE HUNDRED-AND-FIFTY medical students attended a performance of *Evangelina* in Philadelphia recently. The visit was suggested as a help to their practical study of anatomy.

LEW DOCKLATER was knocked down and sat upon in Michigan not long ago. It was done as a joke, but the jokee failed to see the point.

SAYS an exchange "Roses are pretty expensive nowadays. Half-a-dozen of them were thrown at the feet of a pretty actress, the other day, for which a bill was sent next morning for forty dollars." This is rather vague. Was the bill sent to the pretty

actress? It is the manager that usually attends to those little details.

J. EDMUND CORNFORD, director of the Tremont School of Acting, is author of a book called "How to Change the Face." This will kill cosmetics dead if the homely girls get hold of it.

KING, CORN.

## BEWARE OF PLAY-STEALER BYERS

Alexander Byers, the notorious and flagrant play thief, of Chicago, is out with another descriptive catalogue of manuscript plays for sale by the "Chicago Manuscript Company, 102 South Halsted Street, Chicago"—that being the blind he pulls over himself.

Byers says: "In order to avoid unnecessary correspondence, parties ordering plays will please conform to the following rules: Enclose \$1 with order for each manuscript. Order will be filled and sent C. O. D. for the balance due, with privilege of examination; but will positively not send any manuscript entirely C. O. D. Correspondence solicited with parties having manuscripts not in this list."

Some of the plays that Byers announces for sale (at \$5 each) are Alabama, A Texas Steer, Zig-Zag, All the Comforts of Home, Blue Jeans, The Still Alarm, My Jack, Ole Olson, The Prince and the Pauper, The Tigress, Mr. Potter of Texas, Mr. Barnes of New York, Young Mrs. Winthrop, The Phoenix, Rosedale, The Silver King, The Stowaway, Shenandoah, McKenna's Flirtation, Miss May Blossom, One of the Bravest, Ivy Leaf, Hearts of Oak, Hazel Kirke, Lord Chumley, Little Lord Fauntleroy, Jim the Penman, The Henrietta, The County Fair, Caprice, Diplomacy, Esmeralda, Fedora, After Dark, The Banker's Daughter, and A Bunch of Keys.

These are only a few from many. This Byers is a pest to the dramatic profession. Managers and dramatists should take instant steps to defend the interests of their plays.

We regret to see that the Empire Show Printing Company, Edward E. Roehl, the wig maker; The Chicago Costume and Decorating Company, J. F. Wollensak, the theatrical hardware manufacturer, and the Chicago branch of the Consolidated Fire Works Company of America, permit their advertisements to appear in the thief's catalogue.

## CARMENCITA'S HEART.

Very sensational reports appeared in the daily papers last week to the effect that Carmencita had heart disease.

To a *Minneapolis* reporter C. B. Cline, representing Koster and Bial, said: "I believe that the first time I heard anything said as to Carmencita's having heart trouble was when she appeared in Denver last November."

"The altitude is very high there, and Carmencita noticed, after dancing, that her heart palpitated very rapidly. It is, of course, natural for one's heart to accelerate its tempo after any violent exercise, and on account of the altitude the tempo became even quicker."

"Carmencita has been dancing for almost three years, and she has had scarcely any rest. The only vacation she had was last Summer, for six weeks. The latter part of July she went to Newport, Narragansett Pier, and Long Branch. Her tour began on Sept. 7, and that was fatiguing."

"No, Carmencita has no particular heart trouble; it is simply over-work—nervous prostration. It is not so serious, however, but that she can continue to dance at Koster and Bial's until June, as her contract stipulates."

"In the Summer she will take a long-earned rest of a few months. It is unsettled what she will do after that. She has had a magnificent offer from Berlin. She may accept it. She has had many other offers. It is probable, however, that she will remain in America."



NELLIE McHENRY.  
IN A NIGHT AT THE CIRCUS.

## NELLIE McHENRY.

On this page we give a portrait of Nellie McHenry, probably the best known and most successful of American sopranos. The picture is in character, and represents Miss McHenry attired in demure Quaker garb that belies the roguish twinkle in her eye.

Miss McHenry first achieved a widespread reputation as the bright, particular star of Salisbury's Troubadours. Her effervescent, rollicking performances in The Brook and Green-room Fun were heartily enjoyed by the public.

Miss McHenry is now finding a very successful medium for her bright talents in A Night at the Circus, which is having a great vogue this season. In his amusing farce Miss McHenry exhibits many of her attractive accomplishments, filling the theatre with fun and melody.

## THE AMATEURS.

The Amaranth's recent production of School, at the Brooklyn Academy, was, as we expected it would be, a highly creditable performance. The play is in a different vein from some of the recent Amaranth essays, but it proceeded from start to finish with a refreshing absence of effort on the part of the players, with admirable smoothness, and with the confidence that is only acquired by thorough rehearsal.

After witnessing the work of the Amaranth in School, in Jim the Penman, in For Congress, etc., it would be a serious reflection upon the dramatic integrity of the society to compare its work in any way with the work done by third-class professional "stock" or "road" companies as was done in a recent newspaper criticism of Aunt Jack.

Fred. Bowne acted Lord Bearfoe in excellent style and irreproachable trousers. He won applause for his noble speeches in the last act and scored a hit. William T. Harris was a good Mr. Krux, and sustained his assumption of the part carefully to the end of the play. Albert Meafay was very good, especially in the last act, but the part was not calculated to display his many good points.

Marie Lamb, who is artistic looking and has a clearly modulated voice, played Bella very sweetly. Lizzie Wallace was in her element as Naomi Tighe, and Annie Hyde gave a capital performance of the Governess.

The moonlight effects deserve a word of praise.

The Students' Club have given two performances at the Berkely Lyceum. Large audiences greeted the Students on each evening, and quantities of flowers and applause were lavished upon their efforts. The programme began with a one-act comedy by Charles M. Rae, called A Fair Encounter. Mrs. Juliet Irving as Lady Clara St. John and Miss Rose Fowler as Mrs. Celia Grenville acted charmingly, and brought out all the good points of the pretty comedietta. Sydney Grundy's three-act Snowball was also given. Mr. Robinson carried off the honors as Felix Featherstone. With the exception of a few forgettings as to the pronunciation of minor words, his performance was equal to the best personations of this part ever given. His make-up and carriage were specially praiseworthy. Mr. Fowler as Uncle John was a trifle too youthful in appearance, but he acted excellently, and the ladies of the cast acquitted themselves well. Amy Lionel is the coach for the Students, and deserves credit.

K. M.

## "THE BEST AND BRIGHTEST."

London Illustrated News.

The best and brightest of the Christmas numbers of the American journals is the annual of THE NEW YORK DRAMATIC MIRROR. The illustrations are numerous and artistic, the contributions varied and animated in character, and the whole aspect of the paper is elegant and attractive. Harrison Grey Fiske is the editor, and his story, "John Doe," is one of the gems of the number.

## PROFESSIONAL DOINGS.

GEORGE W. LARSEN has signed with the Bewitched company and will play the part of Mr. Todd.

THE Boston Symphony Orchestral Club is making a successful tour of the South, and its performers have received flattering notices from the press.

FRANK FOSS, treasurer of the Old Jed Prouty company, is taking the Keeley cure at Farmington, Me.

AUGUSTUS PRIGUE, who has been on tour with his stock company, will return to his office, in this city, on Thursday.

E. A. PRATT has consummated the sale of A. H. Simon's play, The Police Patrol, to Manager A. V. Pearson for the sum of \$1,500.

CHARLES HOLLON will take charge of Cleveland's Big City Show for the rest of the season.

SIGNOR D. DE VIVO, the veteran impresario, has signed a contract with Madame Basta Tavary, the celebrated prima donna, for an operatic concert tour, beginning next month. The Tavary company will appear in all the large cities and travel West to San Francisco. If he finds the prospect inviting, Signor De Vivo may extend the trip to Australia.

CORA TANNER is to have a new play next season entitled Husband and Wife, which had a long run at the Comedy Theatre in London. It will be produced at the Garden Theatre in April, and the successful star will have a congenial role which is said to be especially suited to her.

MARGARET MATHER has a new play that she will bring out in Chicago, on Feb. 15. It is called The Egyptian, and is said to be suited to Miss Mather's powers. The story is taken from Victor Hugo's "Hunchback of Notre Dame," and Miss Mather will play L'Esmeralda, the Egyptian. Otis Skinner will be Claude Frodo, and Joseph E. Whitney will be Quasimodo.

ALICE JOHNSON, the charming prima donna soprano, has received a flattering offer to sing in a repertoire of light operas in Denver during the Summer season. Miss Johnson sang in Denver as the prima donna of the California Opera company the Summer before her departure for Europe and became a great favorite there.

MARNA DE B. M. LOWMAN telegraphed on Saturday from New Carlisle as follows: "The Gem Opera House was opened to-night by the New York Day by Day company, with Lottie Williams as the star. It is a strong company. The house was packed with the representative people of the place and the piece made a tremendous hit."

THE Welby Sisters, of London, made their first appearance before a New York audience the other evening at Hardman Hall. The programme consisted of scenes from well-known plays and the young ladies made a distinctly favorable impression.

THE Lilly Clay company played a successful two weeks' engagement at the Madison Street Opera House in Chicago. The show is said to be much stronger now than ever before, being better equipped in people of merit. "Buck" Shafer and his partner Baker were added to the show in Chicago, and opened with it in Cincinnati at the People's Theatre.

A CALLED youth, of Waterville, Albany County, N. Y., has been persecuting Margaret Mather with his attentions. He is now in charge of the police.

THE Clunie Opera House at Sacramento was recently opened with a stock company, under the direction of "Wash" Norton, an old-time minstrel. The company is as follows: Percy Hunting, Roy Grenfell, Paul C. Craig, Warren De Lano, Almed J. Edwards, Lew Woods, Harry Breunio, Ada Sterling, Ida Aubrey, Jennie Norton, Dora Harold, and Marie Bishop. The venture promises well, the first performance being a complete success.

AN actor named Herbert Standing broke contract with Willie Edouin, lessee and manager of the Strand Theatre, and joined Mrs. Bernard Beere's company, which was about starting for Australia. Manager Edouin took legal proceedings against Standing, which resulted in the latter's imprisonment for breach of contract.

PETE BAKER has a new play for next season called Dutch Courage, written by Robert Griffin Morris. He will begin his next season at the Bijou Theatre, Pittsburg, on Aug. 20. Manager Perry reports his time nearly filled for '02-'03. Mr. Baker will spend the Summer in Germany where he will secure original costumes and a quartette of German singers.

DORA WILEY writes to thank THE MIRROR for its remarks about her illness. She is improving, and is still under the doctor's care. A relapse has left her very nervous. Against the doctor's orders, she resumed on Monday her engagement at the Palace Theatre, Boston. As the Palace is to be converted into a combination house, Miss Wiley will be at liberty on Feb. 15. "This engagement," she writes, "is my first experience with variety business. I rather like it. It is easier than opera, or farce-comedy—and one is ever so much more independent. I can safely say that I have heard less obscene and profane language than in my former profession. My musical friends turn up their noses at my change, but many of them would like to call around for my salary." Miss Wiley has had an offer to appear in Europe.

Marie Hubert Frohman in the title role is entitled to all praise for her masterly impersonation. There was a depth of feeling and pathos in her sweet voice, a grace and fearlessness in her mien, and such true artistic ability in her rendition of her very difficult part, that won the hearts of the audience at once, holding them spellbound in her more tender moods, rousing them to enthusiasm loudly expressed, when her passion burst its bounds.—The Salem News, Sept. 19, 1891, Salem, Mass.\*



# IN OTHER CITIES.

## CHICAGO.

The German Liliuputians in The Pupil in Magic are managing to secure enough patronage to test the capacity of McVicker's Theatre nightly. The little people are very popular in Chicago and always receive a warm welcome when they visit us. Selma Georner, the soprano, and Franz Ehert, the comedian, made personal hits. The Liliuputians' engagement is for three weeks more. Same 7-12.

Wang and De Wolf Hopper opened their third and last week, Jan. 31, at the Chicago Opera House. Wang has made one of the most successful runs of any comic opera that ever visited Chicago. The S. K. O. sign makes its appearance regularly every night. Modjeska in repertoire 8-12.

Innocent at the Grand Opera House 31 to a tremendous house. Charles Dickson, who is starring in Innocent, plays the hero with intelligence and assurance, pleasing his many admirers in this city, who pleasantly remember him as the correspondent in Field by the Enemy. Mr. Dickson's support is good, the cast containing such clever players as Harry Havenport, Robert Edison, Louis Mann, Clara Lipman, Ellen Burgess and Alice Shepard. Same 7-12.

Fitz's stock co. is in the last week of Moore's Theatre. Misses Seligman, Stuart and Stanhope, and Messrs. Wheatcroft, Faversham, Thompson, and Perry have won many friends in this city. Their latest success, The Last Straw, is by far the best piece in their repertoire. It is an amusing comedy, delightfully played. Manager Pitou is greatly pleased over the success he has arranged for a long run at the Union Square Theatre, New York, beginning March 7. Her First Love, written by Lorimer Stoddard, was produced here Monday evening, as a curtain raiser to The Last Straw. The plot deals with a maiden's first love. She is engaged to a fortune hunter, who, when he learns that she is not to inherit her uncle's fortune, discards her. Her fiancé enacts the leading role very finely. There are but three other parts in the piece. Judging by the applause that greeted it, it is a success. R. S. Willard in The Middleman and Judah 8-12.

The Columbia is doing large business with Ther-midor as the attraction. Elsie De Wolf, Frederic Bond, and Frederic De Wolf in the leading parts are greatly liked. 8 Belts 7-12.

Patti gave two concerts at the Auditorium this week, assisted by Mme. Jabbri, contralto; M. Guille, tenor; Signor Del Puente, baritone; Signor Novara, basso, and a complete orchestra under the direction of Signor Arditi, to tremendous houses, the vast Auditorium being packed to the doors. In addition to the concert numbers, the third act of Faust was rendered 2, and on Saturday afternoon, 6, the third act of Lucia was given.

Joseph Haworth opened at the Haymarket in St. Marc 3. It is a rather stilted drama, but he and Katherine Kidder made it interesting by some fine acting in parts where there was any to do. Run was given Tuesday and every night except Saturday, when The Belts was presented for the only time. Mr. Haworth's co. is a clever one, and received their share of applause. Dr. Bill 7-12.

The Train Wreckers, from the pen of I. A. Frazer, Jr., of this city, is pleasing the patrons of the popular Windsor Theatre. The mechanical effects are wonderful and many among them being the wrecking of a train, cyclone and strike on the railroad. After Dark 7-12.

In the Westerner is at Jacobs' Clark Street Theatre. The play is an interesting story of love and war. It is drawing large houses at every performance. Crazy Lot 7-12.

The People's Theatre presents an attraction The Private Secretary, a fast-acting but still popular comedy, that is playing to fair houses. Co. good. The Train Wreckers 7-12.

The Pearl of Pekin is the attraction at Haylin's Theatre this week. Edward Chapman and Irene Veron are in the lead. Boston toward Astoria co. 7-12.

N. S. Wood is doing immense business at the Academy of Music in The Orphans of New York. Held by the enemy 7-12.

Shenandoah is crowding the Alhambra Theatre this week. This is the first time Shenandoah has not played at a down-town theatre. It is presented by a very strong co. The Danger Signal 7-12.

Uncle Tom's Cabin is being played at the Criterion this week to good houses.

Haverly's Minstrels are giving two performances daily at the old Eden Musee, now the Casino. It includes many well-known minstrel stars.

James P. Cuddy has been appointed press agent for all of Jacobs' theatres in this city.

G. B. Brigham, of this city, has just finished a musical comedy, entitled Rain Producers, in which Frank Cushman, the minstrel, will be seen next season.

A grand ball was given Tuesday evening at the Second Regiment Armory by the variety actors and actresses and minstrel men. It was a success, and all enjoyed themselves.

Manager Hooley, of Hooley's Theatre, has succeeded in securing a return engagement of Pitou's co. at his theatre in the Spring.

It is said, on fair authority, that Charles Dickson, star of the Innocent co., carries a trunk full of plays about with him, which have been sent to him with requests to read them.

Elsie De Wolf says she is greatly pleased with her reception in this city.

Thieves broke into the Auditorium box office one day last week, and carried away with them some tickets, most of which were afterward recovered. Manager Adams had to have a new set of tickets printed, entirely different from those stolen. Tickets are being sold all over town at a dollar more than their original price. Ten tickets only are being sold to one person.

Last Friday a creditors' bill was filed against Pat Rooney and his wife, Johanna, by Converse L. Graves, on a \$2,000 judgment, recovered against Mr. Rooney for salary due Graves as manager. A receiver was appointed, after an injunction had been issued. Yesterday Judge Horton, on request of the defendants, discharged the receiver and dissolved the injunction, upon the Rooney's giving bond for \$2,000.

Theodore Adamson and his Chicago orchestra gave concerts Friday afternoon and Saturday evening at the Auditorium, to large and fashionable audiences. The distinguished pianist, Adele aus der Ohe, and Max Lendix, violinist, assisted.

LYSTER J. CHAMBERS.

## WASHINGTON, D. C.

Washington's season is at its height. Social and literary entertainments without number vie with the playhouses in helping people to kill dull care, but notwithstanding the multiplicity of attraction of the variety first mentioned, theatres are well patronized. They have been particularly so during week of 1-6, because there was a particularly fetching lot of plays on the boards of our theatres.

At the Academy Theatre, under the direction of Jacob Litt and Thomas H. Davis, drew wonderful crowds, and the applause at intervals sent the dust to the ceiling. The patriotic contentment, which is quite naturally numerous at the seat of government, turned out to greet this inspiring play, presented by a co. of unusual strength and admirable selection. Alexander Salvini 8-12.

The National had the I. C. Duff Opera co., and the attendance throughout the week was fine. The Queen's Mate was given. This house announces for 7 a lecture on Shakespeare by Col. Robert K. Ingersoll. Still Alarm 7-12.

At Albion's, I. K. Emmet appeared in Fritz in Ireland, and next week Sol Smith Russell in Peaceful Valley is expected to take all the wrinkles out of town, beside leaving a few that are new.

Washington has not only been seriously suffering from a grip epidemic, but it has been subjected to a contagion of mispronunciation. Paderewski's name has been the target aimed at. The picturesqueness of this talented gentleman is not confined to his name, his hair is a perfect landscape. He appeared at the Luther Memorial Church with the Symphony Orchestra of New York, conducted by Walter Damrosch, and on 6 gave a piano recital at the University Church, with seats from \$2 down.

At the Bijou, Dan McCarthy played True Irish Hearts to highly appreciative audiences, with the popular German comedian, P. F. Baker, announced as next week's attraction, in the play of Bismark.

Gus Hill's World of Novelties drew very well at the Lyceum, and next week Weber and Field's Specialty co. is announced.

Emma C. Thursty will give a concert at the Metropolitan Church.

On 10 the Boston Symphony Orchestra will give a

concert at the Congregational Church. Arthur Nimsch is the conductor.

Jessie March left for New York on Wednesday. She is a remarkably pretty girl, and acknowledgedly clever.

During Kossina Vokes' recent presentation of The Rose at the National, Secretary Blaine and Miss Hattie were occupants of one box, and Roger Q. Mills was the guest of Mr. and Mrs. Kapley in another.

The Hebrew Boston Opera co. presented Shulamit, or the Daughter of Jerusalem, at the Masonic Temple 2. Madame Sophia Friedman took the title role. A large audience attended.

A successful dramatic association of this city is the Footlight Dramatic Club, which, at its recent election, chose James T. Fecney as its president; H. E. O'Brien, vice president; Fay Calvert, recording secretary; Albert Gansley, treasurer; Miss Lizzie Magie, stage manager.

The Bachelor's Dream was recently presented in one of the spacious parlors of the Arlington Hotel by the Mary Washington Monument Association. The performance is highly spoken of, and among the distinguished people present were Mrs. Harrison, Mrs. McKee, Mrs. Morton, and the ladies of the Cabinet, and many Senators and their wives.

EDWARD OLDFHAM.

## PHILADELPHIA.

Nat Goodwin in The Nominee drew crowds to the Walnut. Art and Nature, a bright little curtain raiser, precedes The Nominee, and gives several chances to Mabel Amber to display her versatility.

Mr. Goodwin's co., which includes William Beach, I. H. Browne, and Elsie Lombard, is a capable one. Next week he will present The Gold Mine. Salvini in repertoire 12-12.

Henry E. Dixey opened at the Chestnut 1 in The Solicitor. Rosemary, our skating Jane, now in her fourth and last week of a remarkably successful engagement at the Broad. The engagement could easily have been prolonged another month, with satisfactory monetary results, had not previous bookings prevented. The departure of Jane will be regretted by many, and her return will make numerous hearts happy. Alabama returns 3 for one week, followed by Miss Helvet 25.

Rahant, gorgeous Sindbad, with its innumerable corviches, comedians, and magnificent stage setting is entertaining hosts of people, who fill the immense auditorium of the Grand Opera House nightly. The still Alarm 7-12.

By the appearance of the Opera House, and the size of the advance sale, one would think that Benjamin Thompson was about to duplicate his New York success in the Quaker City. The three weeks past has been a succession of crowded houses, with the sale strong four weeks ahead. The audiences have been of the appreciative kind, and never seem to tire of dwelling on the beauties of The Old Homestead.

Nellie McHenry, the irrepressible, returned to this city with her latest farce, A Night at the Circus, opening a week's engagement at the Arch, that has been fairly successful. The piece received its premiere in this city last season, under the supervision of the author, our fellow townsman, Gratian Donnelly, but while on tour has been materially improved, and is now a strong attraction. The star is always bright, and the supporting co. excellent. Cruskeen Lawn 8-12; East Lane 12-12.

Sprightly Amy Lee demonstrated her magnetic powers, and drew the large clientele of the Grand Avenue out in force to witness the first local production of the Clipper, a melodrama by E. J. Swartz, a Philadelphia journalist. The play is a melodrama in plot, but the dialogue redeems it to a certain extent. The vigorous star, ably assisted by Cyprie Palmont, Milton Leflingwell, and a well-balanced co., made the most of their opportunities. Last Alarm 7-12.

The ever-popular Lew Dockader, with a host of novelties, and his superb minstrel troupe, is serving a refreshing melange of humor to the large patronage of the Empire. The performance is never dull, and is full of snap and "go." McIntyre and Heath and George Powers share honors with the star. One of the Broad 8-12; East Lane 12-12.

Lost in New York, with realism galore, is the current attraction at the National. The play contains everything that lovers of the sensational crave, which accounts for its success at this house. Louise Galloway and Gus Pixley carry off the leading honors. Ole Oleson 8-12; Professor Hermann 12-12.

The revival of The Two Orphans at Foranpaugh's in an artistic manner is meeting with well-deserved success. Notwithstanding its age, the stirring old drama continues to appeal to the playgoing public and its success is always assured. Minnie Dupree, George Leacock and Carrie Radcliffe lead the co. Money Mad 8-12; Crazy Lot 12-12.

What is announced as the far-west appearance in this city of the Dark Secret, has been responded to in large numbers by the clientele of the People's, who evidently desire a last look at the exciting aquatic drama before its departure. Edith Hilton, a clever sobrette, wins many honors by her performance.

Irish Aristocracy at Muldoon's, Plenic, with the droll W. F. Carroll in the leading role, is causing incessant amusement to the audiences attending the standard. Betty Saunders, a roaring one act farce, precedes the first named play, with Jessie Mitchell in the leading role. Queen's Evidence 8-12; Roy Kanter 12-12.

Hart's Big Boston co. is the week's offering at the Central. Miss Kahowis, Jules Keller, Carr and Tourgee, and a host of others, comprise a clever bill that is satisfying large audiences. Iron Brothers co. 8-12; Harry Williams co. 12-12.

The inimitable Harry Kenney, surrounded by a number of hardly less brilliant variety actors, is delighting crowds at the Lyceum. Lester and Williams co. 8-12; Peter Jackson co. 12-12.

Me and Jack, with Lester and Williams, is driving cars from the hearts of the Kensingtonians at the Kensington Theatre. Daniel Boone 8-12; The Irish Hearts 12-12.

Our Jack the Cook is the title of the latest successful burlesque at Carnaross.

Prince is Toto is receiving a splendid production at the Bijou at the hands of the Gaiety Opera co. The usual throngs constantly in attendance.

Maurice Morrison is duplicating last week's success at the Germania this week, and Keller's prospectus at Egyptian Hall is most assuring.

Benjamin Thompson handed Manager Zimmerman his cheque for \$1,000 last week, in aid of the Actors' Fund benefit.

Lederer and Hamilton's play, The Circus, with George Melville as the star, 1-6, is launched at the Grand Opera House Feb. 2, at a matinee.

On last Monday, Mrs. John Drew, signed a lease, making her the lessee of the Arch Street Theatre for five more years.

Abbey and Grant's Italian Opera co. made their initial bow before a brilliant audience at the Academy 3. Faust was the opera given, with Emma Ramon in the leading part. The performance was a finished one, and aroused much enthusiasm.

The Actors' Fund benefit, held at the Opera House, attracted the same large audience that invariably attend on such occasions. The programme was a lengthy one, and included the Noble, Jane, Solicitor, Nellie McHenry, Nat Goodwin, Sindbad, Dockader and Carnaross co., and a number of variety artists. The Fund will be increased considerably by this benefit.

Late in the Spring Les Jones de la Paternite will be produced in either the Walnut or Park Theatres for the first time in America. It is by Alexander Bisson.

JOHN N. CALANCA.

## CLEVELAND.

At the Opera House Theda Jan. 29 to good business. Boys and Girls 1-12.

At the Lyceum Theatre Clara Morris appeared 25-26. Cleopatra Case 1-12; Helen Barry in A Night's Frolic 10-12.

At the Star Theatre 25-26. Rents Savley 26, to good business. City Club Baroque 26, 1-5.

Patti and co. sang at Music Hall 2, to 4,000 people at prices ranging from 50 to \$5. It was the largest audience that ever welcomed her here.

H. R. Jacobs' New Theatre is rapidly reaching completion. It will be opened earlier than expected.

JULIUS M. MANSFIELD.

## KANSAS CITY.

E. S. Willard paved a return engagement at the Coates 1, presenting The Middleman and Judah to overflowing houses. The Call 1-12.

My Jack was the attraction at the 40111 10-12, and drew good houses. Henry Lee gave a strong performance of the leading role, and the entire co. did excellent work in the other characters. The scenery was elaborate and the effects very realistic. A Fair Rebel 7-12.

McKee Rankin presented The Danites and The Canuck at the Grand 10-12 to large audiences. Frederick Peudling in The Struggle of Life 7-12.

Sally Jack's Crookes drew good audiences to the Ninth Street Theatre 10-12. The Specialty co. 7-12.

The readings of George W. Cable at Music Hall 2, delighted large and refined audiences.

Adelaide Bouton has been engaged as understudy for the female roles in Stuart Robson's co. for the California tour.

Hard times here, dramatically and otherwise, are over, and every good attraction that has appeared in this city this season has been highly gratified with the pecuniary results. Stuart Robson and The Little Twoam did just about double what they expected to last week. Patti Rosa, Sol Smith Russell, and Marie Wainwright all did a splendid business.

The numerous weak pieces and farce comedies left silently and unremembered. Managers who bring untalented talent will get our dollars.

FRANK B. WILSON.

## ST. LOUIS.

The Call drew good houses to the Grand Opera House during week of Jan. 30-6. "The Prodigal Son," sung by the Call, K. J. Dunstan, was well received, and Jennie Goldthwaite's pleasing rendition of the song, "Mary and John," made a hit at each performance, and was encored again and again. The other people in the cast were excellent, and made as much as possible out of the slender material. Pitou's stock co. in repertoire 7-12.

Clara Morris appeared at the Olympic Theatre 7-12.

The Dazzler, at the Hagan, with Kate Castleton as the star, did a very large business. Kate Castleton, Miss Neville, and Joseph Ott were particularly clever, and the performances went with a rush. A Midnight Bell 7-12.

The thrilling melodrama, The Bottom of the Sea, was presented at Pope's Theatre by a good co., and played to good-sized audiences. My Jack 7-12.

Joseph I. Downing and Sadie Hanson resposaged at Havlin's Theatre in their melodrama, The Red Spider and drew good-sized audiences. Pearl of Pekin 8-12.

Hyde's Specialty co., one of the very best vaudeville acts on the road, drew a good business at the Standard Theatre, and the principal attractions were well received. Irish Corporal 8-12.

"Budd" Mante's benefit at the Olympic Theatre drew an immense audience. Clara Morris played Article 47. Mr. Mante's friends, by their attendance, showed how they thoroughly appreciated his courtesies and obliging manners.

The third concert of the Choral Symphony Society was given at the Exposition Hall 2-12.

W. C. HOWLAND.

## PITTSBURG.

Sol Smith Russell opened at the Alvin Theatre to a splendid house, and has done a very large business all the week. Ole Homestead 8-12.

Agnes Huntington opened at the Ingham Theatre. The co. is rather weak. Rosina Vokes 8-12.

At the Grand Opera House, Marie Hubert Frohman in The Witch did a very large business, and won a host of new friends by her excellent work. Thomas W. Keene 8-12.

Mr. Potter of Texas was the bill at the Bijou Theatre this week, and crowded houses greeted the clever co. at each performance. Kate Castleton in The Dazzler 8-12.

At the Academy of Music, Weber and Fields' co. gave a first-class vaudeville entertainment to good business. Rents Savley co. 8-12.

Daniel Boone opened week at Harris' Theatre 1.

EDWARD J. DONNELLY.

## LOUISVILLE.

Cora Tanner in Will She Divorce Him? filled a satisfactory engagement 1-12 at Macaulay's. She wears some magnificent costumes during the progress of the play. Co. good. F. W. Curtis will finish the week with the well-known but always enjoyable Sam'l of Posen.

The Power of Money proved a potent attraction at the Temple. The beautiful scenery and the stirring act on of the story excited much interest and admiration. Lavina Shannon, May Waterman, and James Wilson appear in parts particularly suited to them, and made distinct hits. Vernon Jarboan opens 8-12.

At Harris' Held by the Enemy is drawing well filled houses. The popular play is performed by capable people. N. S. Wood 8-12.

The New Mugs' Landing is the offering at the Bijou, where the customary good business comes. The play, while familiar here, is one that does not grow tiresome. Co. good. Scenery ditto. Two Old Cronies 8-12.

Duncan Clark's Female Minstrels are enjoying a fairly prosperous week at the Buck. A straight variety bill is offered with the usual minstrel first part.

Walter Damrosch and his Symphony Orchestra come to the Auditorium for two concerts, 12, 13. The advance sale is large. The young musician is well-known here, as he furnished the music for one of the large Exposition ventures held several years ago. He, with his bride, will be a guest of Douglas Sherley during his stay. Mr. Sherley is the gentleman whose name has been associated with that of Lotta as the prospective husband of the little actress.

Col. W. E. Sinn spent several days here during the engagement at Macaulay's of his wife, Cora Tanner.

Nellie Callahan, a Louisville girl, was called upon at short notice to assume a part 2-12, during the stay of the co. at Harris'. She acquitted herself creditably. Miss Berg, whose place she temporarily took, has entirely recovered from her indisposition.

Annie Caldwell, who plays a leading part in The Spider and Fly, which was at the Masonic last week, is pleasantly remembered as a principal of the opera co. that filled a summer season at the old Tivoli several years ago.

Virginia Russell, of Lillian Kennedy's co., is lying dangerously ill at her home in this city.

The Louisville Amateur Opera Club is actively rehearsing The Sorcerer.

The annual benefit for the Charity Fund of the local Lodge of Elks will occur 1-12 in the afternoon, at Macaulay's. This is a very worthy affair, and a large sum is expected. Visiting professionals will assist.

Lizette Le Baron drops into poetry in Sunday's issue of The Post. It is a pretty piece of verse called "My Elks."

Manager Newman of Harris', has a practical knowledge of the construction of play houses, having been associated with the Messrs. McEntrick, the theatrical architects, in the building of a number of theatres throughout the country. He is emergency personified. The prediction is here made that he will be a success in his new career as manager.

CHARLES D. CLARK.

## BROOKLYN.

The week of 1-6 was a prosperous one at all the houses, the attractions offered being especially good.

Richard Mansfield at the Park Theatre was greeted by fashionable audiences each evening. His supporting co. is excellent. Jane, with the original Madison Square Theatre cast, 8-12.

Lewis Morrison had crowded houses at the Grand Opera House all the week. The scenic effects and stage changes as well as Mr. Morrison's fine acting as Mephistopheles won enthusiastic applause. Von Yonson week ending 10, followed by Evans and Hays in The Parlor Match 12-12.

A Barrel of Money had a good share of the the-

attractive patronage at Holmes' Star Theatre 1, it proved a popular success. The showman 7-12.

The Magnificent was sung at the Academy of Music by the Abbey Organ co. to a large audience. Mrs. Albani, Mme. Seclitt, Miss Pettigrew, M. Lavalie, M. Edouard de Resake and Signor Valero appeared. K. M.

## DETROIT.

At the Detroit Opera House 1, Joseph Arthur's Blue Jeans opened a week's engagement to a large audience. The co. is an unusually strong one, and includes Lawrence Vanley, A. C. Moreland, Charles Steadman, Laura Hurt, and Harriet Ford. The play has been presented so recently, and it might be added so successfully in New York, that a repetition of its merits might be superfluous, but it pleased the people, and thereby amply makes all that it was written for. It is the name of realism on the stage, and while the effect of the same might be, to say the least, startling, it could hardly be called art in any sense. At the opening night, so intense was the excitement, and so realistic the effect, that several ladies in the audience screamed, and one fainted outright, and was obliged to be removed.

To a person inclined to be very nervous, the effect of such a scene could hardly be salutary. The village brass band made a great hit. The way it is gotten up and the manner it gets at its work is very ludicrous, but their music is very striking, and they made a great hit. Margaret Mather 8-12.

Harry Lacy in his latest successful piece Jack Royal of the 2nd, opened a three nights' engagement at the Lyceum to a good-sized audience. The co. supporting Mr. Lacy was a satisfactory one, and the special scenery excellent. Herimann begins a three nights' engagement 4.

The Danger Signal opened at Whitney's Grand Opera House 1 for a week. Rosabel Morrison is the star. The play is an excellent one of its kind, and the co. thoroughly satisfactory. Evangeline 8-12.

Margaret Mather's mother, Mrs. Ann Finlayson, died Feb. 2, at her residence here in the city. She had been a sufferer from asthma for a long time and was unable to stand any exertion. She was taken ill while out shopping, and was obliged to rest upon the door step of a house, from which she was unable to rise, and after being carried home by friends, she was found dead on her arrival. Her maiden name was Ann Mather. She was born in Northumberland, England, and was seventy-three years old. She leaves several children besides the actress, and a husband.

The recent engagement of the Liliuputians at the Lyceum was one of the most successful of the season. Franz Ebert, the great comedian of this little lot of people, is only twenty-eight inches tall. He stated to a reporter that one of his brothers was six feet four and a colonel in the Imperial Guard of the German Empire. All the comedians of Europe were in the Lyceum.

Whitney's Opera House is the only one there which opens on Sunday night, and invariably the house is crowded to suffocation. Up to recently, however, through some fault or other, the patrons died.

Helen Kythe, the well-known actress and one of Detroit's girls, starts out again in her new piece, The Wide, Wide World.

Elfie Elliser is soon to appear in Detroit supported by her husband, Frank Weston, and C. W. Condoon in Hazel Kirke.

The De-Lang-King Musical Comedy co. will produce Tangled Up and Charity Begins at Home at the Lyceum 1-12.

Thomas H. Wakefield, for many years sporting and dramatic editor of the Detroit Journal, but now in advance of Margaret Mather, was in the city for the past week. "Wake," as he is familiarly called, is in the best of health and enjoys his new vocation immensely. He evidently feels the bill satisfactorily to all concerned, as he is a well-bred and well-educated man, and makes friends everywhere.

Alf. Kruntfeld and his brother Heinrich, gave two recitals at Sahwankousky's Hall on the 10th ult. to an interested audience. They are both artists of high ability.

Phoebe Russell, of this city, well known to patrons of Dealy's Theatre as a valuable member of that organization for two or three years, has recently appeared in private theatricals here to good advantage. Miss Russell certainly possesses all the requirements for a successful career upon the stage, should she ever decide to re-enter the profession. She has great personal beauty, a fine figure, and stage presence, and has a beautiful voice, and added to all these she is a member of one of our best families and has been reared and educated carefully.

F. K. STEARNS.

## SAN FRANCISCO.

A Texas Steer has closed a three weeks' season. Next week, Roland Reed, who will present, for the first time in San Francisco, The Club Friend.

Minna Gale opened her season at the Baldwin Theatre last night before an audience that completely filled the house. Romeo and Juliet was the play, and next to Adelaide Neilson I venture to say no woman ever made a more pleasing impression here than Miss Gale did last evening. She will appear in Ingomar, and fill out the week with The Hunchback, Romeo and Juliet, Lady of Lyons, Much Ado About Nothing, and Duchess of Padua.

Next week will open with As You Like It, which may close her season, unless it is deemed expedient to revive some of the above attractions. While on the subject of the Baldwin Theatre, I wish to say, regarding the Wilkinson's Widows' engagement, that it is one of the largest, if not the largest, three weeks' seasons ever played by a similar attraction at the same prices, the average being \$1.00 per night. I have this information from my friend, Al Morrison, who I believe to be reliable in such matters.

Robert Taylor as Sport McAllister is having a real good time at the Rush Street Theatre. He is now in the last half of the fortnight and will be succeeded by Maud Granger Monday next, who will appear in Ingomar.

Our Boarding House, this week at



George Omi sang an original ballad number both of which were features of the evening.

James O'Neill will follow Maude Tranger at the Bush.

Frank Pearson has closed his engagement at the Tivoli, and will go to New York in a few days.

Georgia Parker does a whole lot of attractive things in Sport McAllister.

Ethel Brandon's Letty in Saints and Sinners at the Alcazar created a genuine sensation.

Billy Emerson, the portrayer, is here.

The Grand Opera co. in Poor Jonathan is undisturbed at the Bush.

Adelle Estee has joined the Sport McAllister co.

W. H. MAXWELL.

### CINCINNATI.

All the Comforts of Home entertained the clientele of the Grand 2-6. S. Miller Kent, who has replaced Robert Hillier, made the most of his role as Alfred Hastings, but the honors of the week were carried off by Samuel Edwards, who, in the part of Theodore Bender, proved himself a comedian of considerable force. Kate Dennison, Maud Haslam, Trella Foltz, and Pearl Means in their respective roles were notably good. The week's attendance was very large. The Kendals 2-4 in a repertoire embracing Katharine Kavanagh, The Squire, A Scrap of Paper, The Ironmaster, and Still Waters Run Deep. Charity Hall 2-2.

At the Pike during the week of Alexander Salvini's engagement the audience was large, and if the frequent applause which greeted the artist's efforts be any criterion, the engagement was equally successful from an artistic standpoint. In both Don Cesar de Bazan and The Three Guardsmen, Salvini appeared to decided advantage, and proved himself an artist throughout. His stage action is easy, yet impressive, and his voice, to which no little of his success is attributable, is as clear and ringing as a bell. Scena Fetter, his leading lady, rendered effective support, while Elmer Delemater, Lucius Henderson, and Maud Dixon in their several roles assisted materially in the week's success. Helen Barry in A Night's Frolic 2-4; Rosina Voles 2-2.

The engagement of the Montmorency co. which began at the Grand 2-6 with Julius Caesar as the premiere, was brought to a successful close 6, Julius Caesar constituted the attraction until 4 when Von Kliest's historical play Die Herrmann schlicht was presented during the rest of the week. The more prominent roles were ably handled by Mathew Piel, Carl Eckstein and Hilmar Knorr, the former a personation of Brutus being most effective. Both plays were superbly staged. Cora Tanner in Will She Divorce Him 7-11.

The Plunger, with Oliver Byron in the title role, duplicated last season's success at Havlin's week ending 6. The play was presented with an excellent cast, including Ricca Allen, Kate Byron, Arthur Mackay, and Charles J. Young. Manager Haylin managed the play very satisfactorily. The Fairies' Week 6, 7-11; Pearl of Peain 2-2.

The Gray and Stephens co. at Harris' close a most successful engagement 6. The programme for the week included The Old Gasen Bucket 2-3, with Vesper Bells remainder of week 4-8, W. H. Stephens and Emma Gray in the leading roles were well received. Joseph J. Sullivan in The Blacksmith 7-11; S. S. Wood 2-2. Wilbur Opera co. in a three weeks' engagement commencing 21.

At the People's Lilly Clay Burlesque co. filled out a most profitable week 2-6. The hit of the week was made by Schaefer and Baker, until recently of Cleveland's Minstrels, whose clever sketch was nightly encored. The first part was excellently staged. Manchester's French Folly co. 7-11.

Lizzie Don, who has been seriously ill in Cincinnati for several weeks, had sufficiently recovered to admit of her return to the Grand 2-6. The two Old Cronies co. at Canal D. 2-6.

Pearl Means, who plays the role of Rosabella Pettibone in All the Comforts of Home, is a Cincinnati girl, who was for some seasons a prominent figure in society here.

Robert S. Ingersoll's subject for his lecture at the Grand 2-6 will be "Sinners." One of the local managers whose experience with farce-comedy attractions has this season been far from profitable, will endeavor to give as little time next season to such acts as possible.

Work on the new Walnut Street Theatre is steadily progressing, despite the inclement weather. JAMES M. DONOUGH.

### BALTIMORE.

At Harris' Academy of Music The Still Alarm, with Little Tuesday as the special feature, filled the house to overflowing 1-6. W. S. Hawkins made a very satisfactory Jack Manly, and the co. generally was thoroughly capable. The songs, dances, and imitations of Little Tuesday, however, dwarfed everything else, casting a shadow even over the horses and engine. Halien and Hart in Later On next.

The Kendals appeared in an attractive repertoire at the Lyceum 2-6 to large, cordial, and critical audiences. Mr. Potter of Ten 2-6.

Rosina Voles, supported by Felix Morris and a strong co., drew a big attendance to Ford's Opera House last week. The programme was one characteristic of the star and was given in her characteristic, charming way. Eva Mounford in East Lynne next.

At the Howard Auditorium, the Leonas Brothers divided the week 2-6 between Brother Against Brother and May's Devotion to good-sized audiences. The plays were of the conventional, sensational type and the co. fair but the dogs introduced into the play were finely trained and did their work well. A Bunch of Keys 2-6.

Well-filled, enthusiastic houses greeted Crusheen Lums which was produced by Dan McCarthy at a good price at the Holiday Street Theatre 1-6. Agnes Wallace-Villa in The World Against Her 2-6.

The usual big week's business at the Monumental Theatre closed 6. The programme was furnished by the Parisian Folly co. Gus Hill's World of Novelty 2-6.

Edith Crosson enjoyed a fairly successful week at Front Street Theatre 2-6, appearing in A Checkered Life. Little Goldie 2-6.

The entire house at the Lyceum has been sold for 8 to the Order of Fraternal Guardians, so that the engagement of Mr. Potter of Ten will not begin for the general public until Tuesday, 9.

HARRY P. GALLAGHER.

### BOSTON.

Julia Mariow is surpassing the great pecuniary and artistic successes of previous seasons at the Hollis Street Theatre. The theatre has been so crowded that the orchestra has been driven below the stage in order that additional seats might be put in to supply the demand at the box-office for additional places. This is the second week of the engagement, and in the course of it Miss Mariow gives Boston its first chance to see Rogers and Vargas.

A novelty in the line of light opera is being given at the Boston by Aronson's New York Opera co. Andran's Uncle Celestin is the bill, but it is to be given for one week only. Loie Fuller has been specially engaged to give her serpentine dance in the third act. The Trumpet Call is to follow 15 for quite a run.

At the Grand Opera House, John A. Stevens' comedy-drama, Christmas Bells, is being presented for a week. A special co. has been engaged by Proctor and Mansfield for the production, which is to be complete in every way. Among those who take prominent parts are Arthur Elliott, W. T. Humphries, Fred. F. Marsh, W. Requier, W. R. Wharves, P. T. Jenkins, Jessie Butler, Gabrielle Du Sauld, Alma Strong, and Mrs. Emma Hooper. Lost in New York is to follow 15.

This is the last week of the delightful production of The Shaughrann at the Museum. It is the twenty-ninth anniversary of R. M. Field's assuming the management of the house 21, and the occasion will be fittingly observed by the first production in America of the Dickens sketch, The Holly Tree Inn, and on any stage of Edward E. Rose's dramatization of Dombey and Son. Both pieces are to be cast to the full strength of the Museum co.

The Tar and the Tartar has made the most emphatic hit at the Globe of any comic opera that has been given in Boston this season.

Bostonians find in The Lost Paradise much that repays them for second, third, and more visits to the Columbia. The run of this piece is being continued without any diminution in the size of the audiences.

From September to February is an unprecedented

long run for a play in Boston, but The County Fair draws the Park as ever, and if the actors can stand the strain, September may come again before the delightful New England comedy is removed from the theatre.

There is a double bill at the Palace this week. Frank L. Payne is to be seen in the Western drama and Flora Moore's Specialty co. adds to the performance.

Peck's Bad Boy is at the Howard Athenaeum this week and The Waifs of New York is to follow 15.

At the Grand Museum The King of Iron is being given by Ethel Tucker and Lotthrop's Players.

James McElroy, the electrician at the Columbia, presented the other night with a handsome gold scarf pin in the shape of a sword with diamond hilt. The gift came from his associates behind the scenes, and Stage Manager John Frees made the presentation speech.

A pleasant event in the closing work at the new Bowdoin Square was the presentation to Clarence H. Blackall, the architect of the house, of an elegant umbrella opera glass. The new theatre reflects great credit on Mr. Blackall's genius. The sale of seats for the first engagement is now going on. Nellie McHenry is to open the theatre 15 with A Night at the Circus.

There were souvenirs distributed at the Columbia 21 on the occasion of the 10th performance of The Lost Paradise. They consisted of attractive lamp shades made up of dainty scenes from the play.

JAY B. BENTON.

### DENVER.

The very best evidence of prosperity at the play-houses is the uniformly large audiences that congregate. Week ending Jan. 10 was especially good, both as to business and attractions.

At the Broadway Maggie Mitchell presented Little Mavrick all the week, and it appeared to highly please her patrons. Sullivan-Harrison comb. 2-6; Corried Opera co. next.

E. S. Willard made a favorable impression from the start, that grew in proportions until everybody who saw him at the Tabor conceded that he is an actor of marked ability. Not so Mr. Willard the only one who attracted with gifted work. Charming Marie Burroughs received hearty plaudits, particularly in her difficult role of Vashiti. The rest of the co. had the Palace hall mark upon it. Stuart Robson 2-6; Harlons' Superba next.

Cheap prices at the People's draw crowds all the time. The Shaughrann was the last bill, and J. J. Williams, who used to play the boy in Peck's Bad Boy several years ago, was the Com. He did well. Mr. Wessell as the Captain was poor.

The Elks give their masquerade ball to-morrow night (Wednesday). The Marine Band, it is said, will give concerts in Denver the last of the month.

Scharwenka will give a piano recital 15. Sunday night performances are the regular thing now at the People's, and are paying.

The Sun says that one of the suburban theatres is trying to get Jennie Joyce, of Koster and Bial's, for a summer season. W. P. KENNEDY.

### JERSEY CITY.

Joseph Murphy appeared at the Opera House 2-6 in the Kerry Gow and Shaun Kne. This favorite Irish comedian was supported by an excellent co. and played to good business. The Pay Train 2-6.

Boucault's melodrama After Dark was presented at the Academy of Music 2-6 by William A. Brady and a fairly strong co. The audiences were large and enthusiastic. Natural Gas 2-11.

W. C. F.

## CORRESPONDENCE.

### ALABAMA.

MOBILE. THEATRE (J. Tannenbaum, manager): Al. Field and Co.'s Minstrels played to a packed house Jan. 26. Sarah Bernhardt 2-6. Noble never invested \$2,000 to such poor advantage. Judging Sarah from a strictly critical standpoint, she undoubtedly stands pre-eminent, but as a medium of American enjoyment, Mobile prefers any of the leading contemporaneous female stars now touring this country. Charles A. Gardner in Captain Karl 21, in the wake of Sarah, suffered. Very good matinee but poor attendance at night. E. H. Sothorn in The Highest Bidder and Lord Chumley 21.

BIRMINGHAM. O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Shenandoah Jan. 26, 27 to large business. The Southern 29, 30, and matinee to medium business. — ITEMS. Manager Frank P. O'Brien has returned from Atlanta, Ga., where he went on private business. Marie Faunce, of Montgomery, is visiting the family of Manager O'Brien. General Ben Theis, assistant manager, is in Montgomery, visiting friends and relatives.

MONTGOMERY. OPERA HOUSE (G. F. McDonald, manager): F. M. Curtis in Sam'l of Posen to fair business Jan. 26. — ITEMS. G. F. McDonald, manager, Charles A. Gardner presented new comedy, Captain Karl, to a large audience 21. The Southern 21. — PERSONAL: Miss Emma Screws, oldest daughter of Hon. B. H. Screws, member of the legislature for this county, and niece of Hon. W. W. Screws, ex-Secretary of State, and one of the proprietors and editors of the Daily Advertiser, left 27 to join the Sam'l of Posen co. at Atlanta, Ga.

### ARKANSAS.

NEWPORT. THEATRE (L. Hirsch, manager): A Cold Day Jan. 25; good house and satisfactory performance.

LITTLE ROCK. CAPITAL THEATRE (C. A. La Conte, manager): Boston Symphony Club to fair house Jan. 27. Mendelssohn Quartette Club benefit Orphan's Home to a packed house 29. The music was excellent. Marie Barnard, the soprano, carried off the honors.

HELENA. GRAND OPERA HOUSE (F. B. Sliger, manager): Two Johns Jan. 27; small but appreciative audience.

SPRINGFIELD. OPERA HOUSE (Cook and Bernhardt, managers): J. C. Stewart's Two Johns Jan. 28; good performance to only a fair house. — MEMPHIS. INSTITUTE (W. W. Locke, secretary): Boston Symphony Orchestra Club; S. R. O.

### COLORADO.

PUEBLO. GRAND OPERA HOUSE (S. N. Nye, manager): Roland Reed, supported by an excellent co., presented The Club Friend Jan. 25 to good business. John L. Sullivan and Duncan B. Harrison in Honest Hearts and Willing Hands 29; packed houses. John T. Kelly and a good co. of comedians in U and I to a large and enthusiastic audience 29.

COLORADO SPRINGS. OPERA HOUSE (S. N. Nye, manager): Roland Reed presented The Club Friend to one of the largest and best pleased audiences of the season Jan. 26. John L. Sullivan and Duncan B. Harrison have a good advance sale for 26, and will no doubt have a large house.

### CALIFORNIA.

LOS ANGELES. GRAND OPERA HOUSE (McLain and Lehman, managers): Minna Gale Jan. 25-30 presented Romeo on Juliet. As You Like It and Ingomar to good business. Tyndall, the mind reader, 2-3. Frohman's Wilkeson's Widows 2-6. — LOS ANGELES THEATRE (H. C. Wyatt, manager): Dark. James O'Neill 2-6. A Texas Steer 11-12. — ITEMS: Frank Conant, after an absence of eight months as manager for J. C. Lewis' St. P. and O. co., has returned looking the picture of health and sporting about in whiskers which are the admiration of his many lady friends. Frank will remain with us as business manager of the Los Angeles Theatre. — H. C. Miner the New York manager, is paying us his first visit and swears by the glorious climate. He is touring the orange groves with Manager Wyatt as advance.

SACRAMENTO. NEW METROPOLITAN THEATRE: Owing to extremely disagreeable weather Maud Granger played to light houses Jan. 25, 26. Carleton Opera co. 29, 30. — CLUNIE OPERA HOUSE: Good houses are still the rule to witness the efforts of the new stock co. A Million of Money and Dr. Jekyll and Mr. Hyde were presented during the week.

SANTA BARBARA. OPERA HOUSE (Menzel and Jasper, managers): Maud Granger in Inherited and

Camille to fair business Jan. 18, 19. The W. T. Carleton Opera co. sang Indico to a large and enthusiastic audience 25. On 29 the same co. presented Nanton to a good house.

STOCKTON. AVON (William Humphrey, manager): The Wilbur Dramatic co. opened a week's engagement Jan. 25 with Platters Wife.

RIVERSIDE. LOUING OPERA HOUSE: New Orleans Uncle Tom's Cabin co. Jan. 25; fair house. Carleton Opera co. 29; in Indigo and matinee 26 in The Gondoliers to good houses. U and I co. 29; fair business.

WOODLAND. OPERA HOUSE (Frank Deitz, manager): Dan Sully co. to a good house Jan. 25; performance satisfactory. Maud Granger co. presented Inherited to a full house 25.

### CONNECTICUT.

NEW HAVEN. HEPBURN THEATRE (G. B. Bunnell, manager): The Casino Opera co., presenting Uncle Celestin Jan. 25, drew large houses. Co. very good. Stoddard Lecture 2 drew the usual house. — TURNBULL'S THEATRE (G. B. Bunnell, manager): Charles McCarthy in One of the Barabasts had packed houses at every performance Jan. 26. The piece has been improved since last seen here. City Sports Burlesque co. drew fairly well 29. The co. contained nothing new or startling. Harry Williams co. 26. — PROCTOR'S OPERA HOUSE: Turnbull's Comedy and Charles McCarthy in mirth manufacturers. Donnelly and Girard, presented Natural Gas to an audience that filled the house 29. Dear Irish Boy 2 drew a light house. Helen Rhythe in The Wide, Wide World interested a fair house 2. McKenna's Flirtation 2. — ITEMS: Horace Wall, the well-known manager, has been engaged as business manager of the De-saer Opera co. of this city. It is composed of our leading people, and will present The Mikado in neighboring towns. J. H. Kivier, the well-known comedian, will manage the stage.

HARTFORD. PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): Uncle Celestin to a large audience Jan. 26. Loie Fuller was advertised, but failed to appear. Donnelly and Girard turned on Natural Gas to a packed house 29. Bettie Bernard-Chase drew a top heavy house in Uncle's Darling, a mediocre comedy-drama, introducing a perfect manager in the third act, which included bears, Esquimaux dogs, performing seals, reindeer, etc. Helen Rhythe in The Wide, Wide World 5. — ALLAN OPERA HOUSE: Turnbull's Comedy and Charles McCarthy in mirth manufacturers. Donnelly and Girard, presented Natural Gas to an audience that filled the house 29. Dear Irish Boy 2 drew a light house. Helen Rhythe in The Wide, Wide World interested a fair house 2. McKenna's Flirtation 2. — ITEMS: Horace Wall, the well-known manager, has been engaged as business manager of the De-saer Opera co. of this city. It is composed of our leading people, and will present The Mikado in neighboring towns. J. H. Kivier, the well-known comedian, will manage the stage.

BIRMINGHAM. STERLING OPERA HOUSE (G. M. Johnson, manager): Ole Olson Jan. 29; fair house. Dear Irish Boy 2; small house.

BRISTOL. OPERA HOUSE (A. J. Mason, manager): Ole Olson Jan. 29 to the largest house of the season; everyone pleased.

WATERBURY. JACQUES' OPERA HOUSE (Jean Jacques, manager): Specialty co. 2 gave a most enjoyable entertainment to an appreciative audience. Frank B. B. won numerous encores. Marie Salier and Charles B. B. in Birds of a Feather to good business 3. The co. is a good one.

WINSTED. OPERA HOUSE (J. E. Spaulding, manager): Ole Olson co. to good business Jan. 25. The star as well as the support were excellent. St. George Hussey as Mrs. Bridget O'Flanagan was the best Irish comedienne seen here this season.

NORWICH. BROADWAY THEATRE (C. E. Case, manager): The Baker Opera co. Jan. 25-29; large and enthusiastic audiences.

BRIDGEPORT. GRAND OPERA HOUSE (C. J. Beiknap, manager): Mr. Barnes of New York Jan. 26. The Dear Irish Boy to light attendance 29. — TURNBULL'S THEATRE (G. B. Anderson, manager): Oscar Moore, the blind colored boy, made his debut 29. This child is styled the "human photograph," and is under the management of George Wells, for twenty-seven years the partner of the late P. T. Barnum. Mr. Wells managed Tom Thumb on his second tour through England, also Jennie Lind. The remarkable feature about this child is his wonderful memory; he has also great musical ability.

PUTNAM. UNION OPERA HOUSE (A. H. Wright, manager): Bettie Bernard-Chase in Uncle's Darling to a large house 1.

### FLORIDA.

PENSACOLA. OPERA HOUSE (Coe and Tate, managers): Al. G. Field & Co's Minstrels Jan. 27 to a crowded house. Charles A. Gardner 29 to a very good house.

### GEORGIA.

MACON. ACADEMY OF MUSIC (H. Horne, manager): Henshaw and Ten Brock Jan. 26 in The Saboteur to very good business. Charles Gardner in Captain Karl 27. Both play and support are poor. Sarah Bernhardt in La Tosca drew 24,500,25, at advanced prices.

COLUMBUS. SPRINGER OPERA HOUSE (C. P. Springer, manager): F. W. Curtis as Sam'l of Posen Jan. 29, matinee and night, to fair houses.

SAVANNAH. THEATRE (T. F. Johnson, manager): Ray L. Royce in Tom's Vacation to poor business Jan. 26. The Nabobs to fair business 29. Lillian Lewis in As in a Looking-glass pleased a good-sized audience 1.

BRUNSWICK. L'AROSE OPERA HOUSE (W. T. Glover, manager): Ray L. Royce in Tom's Vacation Jan. 27 pleased a small audience. Al. G. Field's Minstrels 2; immense business.

### ILLINOIS.

AURORA. EVANS' GRAND OPERA HOUSE (Norman and Kendall, managers): Patti Rosa in Dolly Varden to a large and appreciative audience Jan. 26. Nye and Burbank 27; very large house. Corried's Opera co. in Poor Jonathan 28; fair house. Charles T. Ellis 2; Professor Reynolds 2-6.

SPRINGFIELD. CHATTERBOX OPERA HOUSE (J. Chatterbox, manager): The 12 Men's Club Jan. 25; good business. The Vendetta 27, 28, fair business. The Clemenceau Case to a small house 29. Corried's Opera co. in Poor Jonathan filled the house 29.

JACKSONVILLE. GRAND OPERA HOUSE (Smith and Hayden, managers): Vendetta Jan. 26; My Jack 29; Patti Rosa 2. All gave fair performances, and all drew crowded houses. Henry Chantrea 2. The Barcarole and A Cold Day next. — OREGON HALL: Paris Gaity Girls 27 to a good house.

QUINCY. OPERA HOUSE (A. Doerr, manager): Clemenceau Case 2; a packed house Jan. 27. Performance fair. A Barrel of Money to a fair-sized house 29. Alvin Joslin 2; small house. 8 Bells 2; Patti Rosa 4; Chantrea 6.

CHAMPAIGN. WALKER'S OPERA HOUSE (S. L. Wilson, manager): A Pair of Jacks Jan. 29; big house. Barlow Brothers' Minstrels 30; good business. Chantrea in Kit the Arkansas Traveler 2; large house.

ALTON. TEMPLE THEATRE (B. H. Wortman, manager): Arlington's New United Minstrels 2; good house. A Cold Day co. 6.

ELGIN. DE BOIS OPERA HOUSE (F. W. Jencks, manager): Corried Opera co. in Poor Jonathan Jan. 26. Good entertainment to excellent business. Charles T. Ellis to fair business 1.

MOLINE. WAGNER OPERA HOUSE (R. G. Clendenin, manager): Dr. H. L. Flint Jan. 27-30; big business. The Barcarole 2.

ROCKFORD. OPERA HOUSE (C. C. Jones, manager): Rockford Military Band concert Jan. 25; small house. Max O'Reil lectured 29 to a crowded house. Ezra Kendall and his Pair of Kids pleased a good house 2.

OTTAWA. SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Patti Rosa Jan. 28; S. R. O. Josh Sprucey's Comedy co. 8.

BLOOMINGTON. NEW GRAND (Charles E. Perry, manager): Pair of Jacks Jan. 27; poor business. Our Irish Visitors 28; fair house. Corried's Opera co. in Poor Jonathan pleased a good-sized audience 29. The Vendetta 2; medium business. A Midnight Bell 2; large house. — DURELY THEATRE (E. E. Donnelly, manager): Charles T. Ellis 4.

KANKAKEE. ARCADE OPERA HOUSE (Harry J. Sternberg, manager): A Pair of Jacks Jan. 26 had a full house. Performance fair. Pat Rooney 2; Pair of Kids 2; Paul Kaurer 12.

WAUKEGAN. PHOENIX OPERA HOUSE (John Pousonby, manager): The Fireman's Ward Jan. 30 to a fair house.

PEORIA. THE GRAND (J. S. Flaherty, manager): Corried's Opera co. presented Poor Jonathan to a large audience. Midnight Bell 2; fair house. Pat Rooney 2; light receipts. 5 Bells 2.

STREATOR. PLUM OPERA HOUSE: Patti Rosa Jan. 26; lighted a large-sized audience. Harlons' Fantasma 2, 2 to the capacity of the house.

### INDIANA.

INDIANAPOLIS. GRAND OPERA HOUSE (Dickson and Talbot, managers): Margaret Mather opened in The Homecoming to a good house 2. Tuxedo 2-6; Pauline Hall 2-6; J. K. Emmet 2-11. — ENGLISH OPERA HOUSE (Dickson and Talbot, managers): The Little Trovson was presented to fair audiences 2, 3. Spider and Fly 2; Two Old Cronies 2-11. — PARK THEATRE (Dickson and Talbot, managers): Ida Van Cortlandt in repertoire 1-6. Gray and Stephens 2-11.

MARIION. SWEETEN'S OPERA HOUSE (W. A. Livermore, manager): Beach and Bower's Minstrels Jan. 27 gave a good performance to a large audience. The Train Wreckers, a railroad drama in four acts by J. A. Fraser, Jr., received its initial production here 29 before a good-sized audience. The play has not much dramatic merit, but with its realistic effects and excellent scenery it will no doubt please a certain class of theatregoers. The performance was marred by most of the actors being forgetful of their lines. Porter J. White and Olga Verne White are deserving of special mention for good work in the respective roles of Jack Barry and Violet Stanbridge. Spider and Fly 2 drew a crowded house and gave an excellent performance. The specialties introduced were among the best seen here this season.

COLUMBIA CITY. LINVILLE OPERA HOUSE (Harter Brothers, managers): Mary Kaibe, child electrocutionist, to fair houses Jan. 29. — TUTTLE'S OPERA HOUSE (J. E. Egan, manager): Joshua Simpkins 2; full house. — ITEMS: Mrs. Kate Evans, of the Joshua Simpkins co., was suddenly taken very ill while here, and was unable to appear with the co. Mr. D. E. Porter played her role of Auntie Pintheaters very creditably with but a few hours' notice. Jennie Rowe left the Joshua Simpkins co. here.

HUNTINGTON. OPERA HOUSE (H. E. Rosebrough, manager): Melville Sisters closed a most successful week Jan. 26. Joshua Simpkins 2 to a large house.

LOGANSPOUT. OPERA HOUSE (Edwin Stuart, manager): Train Wreckers to rather a small house Jan. 25. My Jack pleased a large house 26. Fine scenery and good co. Pair of Jacks to a large house 28. Holden's Theatre co. in repertoire 1-6.

NEW ALBANY. OPERA HOUSE (J. R. Morris, manager): P. F. Baker; Sweeten, Alcido, Gorman and Society Minstrels 2.

LAFAYETTE. GRAND OPERA HOUSE (P. E. D. McConnet, manager): My Jack pleased a better house Jan. 27. Gray and Stevens co. 29 to a poor business. Uncle Joshua Sprucey to a fair audience 1. Barbour Brothers Minstrels 2 to good business. Margaret Mather 3.

FRANKFORT. COLLIER'S OPERA HOUSE: A Pair of Jacks pleased a crowded house Jan. 26. Joshua Sprucey 29; S. R. O. Uncle Tom's Cabin 2. Barlow Brothers' Minstrels 1. Little's World 2. Holden Comedy co. 2-6.

TERRE HAUTE. NAVY'S OPERA HOUSE (Wilson Naylor, manager): De-shon Opera co. in Bocaccio, Beggar Student, etc., gave four performances 1-4 to good business at popular prices. — ITEMS: John Wilson, of Philadelphia, scenic artist of the De-shon Opera, has just completed the repainting of all the scenery of Naylor's with the addition of several handsome new sets. Mr. Naylor has also pleased his patrons by placing a cloak room in the lobby.

ELWOOD. OPERA HOUSE (P. T. O'Brien, manager): Harry Weber in Nip and Tuck gave a fair show to a good house Jan. 26. The Train Wreckers gave a very poor performance to a S. R. O. house 28. Barlow Brothers' Minstrels 2; Reno and Ford's Joshua Simpkins 6.

RICHMOND. PHILLIPS' OPERA HOUSE: Beach and Bower's Minstrels Jan. 29 to good business. The Vendetta 2; Dr. Bill 2. The Barcarole 2. — GRAND OPERA HOUSE: Stetson's Uncle Tom's Cabin co. 27; held by the Enemy 28; both to good business. Walker Whiteside in Merchant of Venice 2 to fair business.

ANDERSON. DONEY OPERA HOUSE: Uncle Tom's Cabin matinee and evening Jan. 30 to big business. Two Old Cronies 2; good business. 1 and 2; good business. — OLYMPIC THEATRE: Holden Comedy co. to good business.

### IOWA.

DES MOINES. GRAND OPERA HOUSE (William Foster, manager): Dark. Corried's Opera co. in Poor Jonathan 2; Patti Gaity co. 10-12. — FOSTER'S OPERA HOUSE (William Foster, manager): 5 Bells 20 crowded houses 27, 28, opening to S. R. O. Fat Men's Club to good business 29. Frederick Paulding 1-6 opened 1 to big business and has an excellent advance for the remainder of his engagement. U and I 2; Tom Sawyer 2; Spider and Fly co. 3; Patti Rosa 2. — CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Rusco and Swift's U. T. C. 29; good business. Capital City Stock co. 2-6. — BROAD THEATRE (E. A. Coor, manager): Hart Extravaganza co. in comic opera turned people away 1-6.

COUNCIL BLUFFS. DOHANY'S OPERA HOUSE (John Dohany, manager): A full house greeted 5 Bells Jan. 26. Midnight Alarm 2; good business. Lost in London 29; fair house. Enoch Arden 2; moderate business.

HUNTINGTON. GRAND OPERA HOUSE (F. W. Chamberlin, manager): Ezra Kendall in A Pair of Kids to a big house Jan. 27. Friarose and West's 5 Bells co. drew tremendously 28. S. R. O. sign



ence is. The Spencer Comedy co. opened a week's engagement.

**FORT SCOTT.**—OPERA HOUSE (W. P. Patterson, manager): A Turkish Bath 1; fair house. Lillian Kennedy 2; fair of Jacks 2.

**WICHITA.**—CRAWFORD OPERA HOUSE (F. F. Ogston, local manager): Ole Olson Jan. 28 to big business.

**NEWTON.**—RAGSDALE'S OPERA HOUSE (T. P. Ragdsdale, manager): Uncle Sam Jan. 28 to large audience. Sweetie, Minstrels 29; fair business. Will E. Burton in Tom Sawyer 28; small audience.

#### KENTUCKY.

**PARIS.**—GRAND OPERA HOUSE (D. C. Parrish, manager): Thomas Keene Jan. 27; large house. 12-year, Elitch and Schilling's Minstrels 3; Little Tycoon 6.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Spider and Fly Jan. 26. Thomas W. Keene in Hamlet 27. Charity Ball 29 to large and appreciative audience. Goodyear, Elitch and Schilling's Minstrels to a large house.

**DANVILLE.**—OPERA HOUSE (W. Eastland, manager): Sweetie, Minstrels 29; fair business. Model Minstrels drew a large house.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels gave a fair performance Jan. 29 to a large audience. The Boston Symphony Orchestra Club gave an excellent concert to a large and fashionable audience. F. W. Curtis' Sam'l of Posh was booked for 3, but owing to the illness of Mr. Curtis the co. failed to appear. J. C. Lewis' St. Elmo 1.

#### MASSACHUSETTS.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): The Devil's Mine co. played Jan. 29 to fair business. Rudolph Aronson's Opera co. sang Uncle Celestin 2 to a fair-sized audience.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): Hettie Bernard Chase in Uncle's Darling to a good house Jan. 28. Louise Baldwin Powers' Concert co. 6.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Frank Mayo in Davy Crockett to a fair-sized audience. 2. Incident weather prevented many from attending. Devil's Mine 4. Ivy Leaf 11.

**CHICOPEE.**—OPERA HOUSE (William F. Wheeler, manager): Hettie Bernard Chase in Uncle's Darling to a packed house Jan. 28. The Martine Vaguet co. failed to put in an appearance.

**HYDE PARK.**—WABERLY OPERA HOUSE (F. B. Homans, manager): Frank Mayo in Davy Crockett opened this theatre 1 before a full house. ITEM: The new theatre has a seating capacity of 400; electric lights, a finely equipped stage, large dressing-rooms and all the modern appliances.

**SPRINGFIELD.**—GILMORE'S OPERA HOUSE: Henry Burlesque co. to a small house Jan. 28.

**WESTFIELD.**—OPERA HOUSE (A. H. Putnam, manager): Birds of a Feather 2; unsatisfactory performance to a good-sized audience.

**WALTHAM.**—PARK THEATRE: William D. Franchett, manager: Around the World in Eighty Days Jan. 30; light business. Russell's Comedians in the City Directory 1; good business.

**MILFORD.**—MUSIC HALL (Henry E. Morgan, manager): The Devil's Mine played a fair-sized audience 3. The Beacon Male Quartette 3.

**PERSONAL:** Proprietor and Manager Frank P. Smith, of the Devil's Mine, is one of the most courteous managers that has been here this season. He sends his regards to THE MIRROR.

**FITCHBURG.**—WHITNEY'S OPERA HOUSE (C. H. Denn, manager): Around the World in Eighty Days drew a good house 29. Uncle Celestin 3; Whallen and Martell's comb. 8.

**NEW BEDFORD.**—OPERA HOUSE (W. W. Cross, manager): Devil's Mine 1; fair house. Von Vonson 3; good house. ITEM: LIBERTY THEATRE (F. C. Bancroft, manager): Austrian Novelty co.

**BROCKTON.**—CITY THEATRE (W. W. Cross, manager): The Devil's Mine drew a poor house and gave a very tame performance 2. The Casino co. presented Uncle Celestin to a fair-sized and well-pleased audience 3. Jefferson De Angelis and Annie Meyers did some very clever work, and the serpentine dance by Lode Fuller was a novel and very pleasing feature.

#### MARYLAND.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Fetter, manager): Marney and McGowan's Uncle Tom's Cabin co. to a good house Jan. 28. A Social Session played a large house 28. Gorman's Minstrels to a full house 2.

#### MICHIGAN.

**LANSING.**—BAIRD'S OPERA HOUSE (James I. Baird, manager): Pearl of Peah co. gave an excellent performance to a good house Jan. 29. Agnes Herndon 12; Blue Jeans 12. ITEM: Helen M. Gahen, with his sisters, the Misses Nora and Zella, who have long been prominently identified with musical circles in this city, joined the Wilbur Opera co. at Toledo, Ohio, Jan. 30. Mr. McGahan had been, until recently, the tenor soloist of St. John's Episcopal ch. in Detroit, Mich., and has many friends in both cities.

**MANISTEE.**—OPERA HOUSE (H. Petersen, manager): Orson Clifford in Avenge Jan. 30 to a small audience. Agnes Herndon 2.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): The Reményi Concert co. drew a fair-sized audience Jan. 30. GRAND OPERA HOUSE (Harry Churchill, manager): Geary's Museum opened week of 4 to a good business.

**JACKSON.**—HERBERT OPERA HOUSE (Waldron and Todd, managers): Duncan Clark's co. Jan. 27 to fair business. The Paymaster 30 to a light house.

**MUSKEGON.**—OPERA HOUSE (Fred L. Reynolds, manager): Eunice Goodrich co. opened Jan. 28 with Braving the World.

**DOWAGIAC.**—OPERA HOUSE (R. Lewis, manager): Joshua Simpkins to a good house Jan. 28. McWhiney Family to a crowded house 29. Howarth Hibernia to a large and well-pleased audience 30.

**PORT HURON.**—CITY OPERA HOUSE (L. A. Sherman, manager): The Pearl of Peking Jan. 27; good house.

**DAY CITY.**—GRAND OPERA HOUSE (A. E. Davidson, manager): The Paymaster Jan. 27; small audience. Agnes Herndon 2.

**ANNE ARBOR.**—OPERA HOUSE: Alexander Salvini presented The Three Guardsmen to a large house Jan. 28. Madame Modjeska in As You Like It filled every seat 1. UNIVERSITY HALL: The Whitney Mockridge Concert co. gave a concert before the University Musical Society 29.

#### MINNESOTA.

**MINNEAPOLIS.**—GRAND OPERA HOUSE (J. F. Conklin, manager): Elsie Leslie in The Prince and Pauper 1 to a fair-sized audience. LUCY THEATRE (J. F. Conklin, manager): Dark. BIRD OPERA HOUSE (Jacob Litt, lesser and manager): Barney Ferguson and co. in McCarthy's Mishaps packed the house to the doors Jan. 31.

**ST. PAUL.**—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): W. S. Cleveland's Minstrels Jan. 30 to fair houses. Mr. and Mrs. Sidney Drew in That Girl From Mexico Jan. 30 to good houses. Elsie Leslie in The Prince and the Pauper 27. GRAND OPERA HOUSE (Jacob Litt, manager): J. C. Stewart's Comedy co. in The Fat Men's Club Jan. 30 opened to a full house. Frederick Burton and Ralph Delmore in Forgiven 28. U. and Leo 28. HILTON'S NEW PLAYHOUSE (Edwin P. Milton, manager): House Dark 29-30. The Night Hawks Burlesque co. 31.

**WINONA.**—PHILHARMONIC HALL (John Bentner, manager): W. A. Brady's After Dark Jan. 29 to a fair house. Bill Nee 19.

**DULUTH.**—THE LYCEUM (V. A. Seely, manager): Pauline Hall and her excellent co. closed an eminently successful four nights' engagement Jan. 28 in a double bill, Trial by Jury and La Belle Helene to a very good audience. THE TEMPLE OPERA HOUSE (H. Frisbie, manager): Genial, jovial Sidney Drew with his excellent co. gave his stellar bow to a full audience in this cosy and popular house in That Girl From Mexico.

**MISSOURI.**  
**JOPLIN.**—CLUB THEATRE (G. West Byron, manager): Frederick Ward in The Lion's Mouth Jan. 30 to S. R. O. Everybody agrees that it was one of the greatest dramatic treatments that the people of Joplin ever had the opportunity of enjoying. A Turkish Bath 6. HAVENS' OPERA HOUSE (H. H. Havens, manager): Gracie Emmett 27 in Pulse of New York to a good house. Muldoon's Picnic 30; fair audience.

**MEXICO.**—FERRIS GRAND (G. L. Ferris, manager): Alvin Joslin to a good house Jan. 29. Blind Boone 2.

**HANNIBAL.**—PARK OPERA HOUSE: Mr. Jack played a top-heavy house Jan. 31. Patti Rosa 2; M'Nigh/Bell 1.

**SPRINGFIELD.**—BERKINS' GRAND OPERA HOUSE (F. S. Heffernan, manager): Gracie Emmett in Pulse of New York Jan. 29; fair business. A Turkish Bath 3; Lillian Kennedy 4. BALDWIN THEATRE (W. H. Keyser, manager): The Vagabond to a good house 30.

**SEDALIA.**—WOOD'S OPERA HOUSE (Dr. W. H. Wood, manager): A Turkish Bath proved an enjoyable performance to a good house Jan. 29. Frederick Ward in The Lion's Mouth 30. The Countess Marty 31. ITEM: Mrs. Frederick Ward expects to join Mr. Ward here 4 to accompany him on his California tour.

**WARRENBURG.**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Alva Heywood played a small house Jan. 27.

**MARSHALL.**—OPERA HOUSE (J. W. Bryant, manager): Alvin Joslin Jan. 29 to a fair audience.

**ST. JOSEPH.**—TOOLE'S OPERA HOUSE (L. M. Crawford, manager): E. S. Willard in The Middleman 1; large advance sale. S. S. Douglas, formerly manager of Toole's Opera House, has accepted the management of Charles Frohman's Thermidor 1.

**CLINTON.**—CITY OPERA HOUSE (Dr. S. T. Neill, manager): A Turkish Bath Jan. 30 gave a creditable and pleasing performance to a good house. Colson and Ousley's Spectacular Rip Van Winkle co. 1. May Postle's Farina Gaiety Girls 12.

**NEVADA.**—MOORE'S OPERA HOUSE (H. S. Moore, manager): The Pulse of New York Jan. 28; good business. A Turkish Bath 2.

**MARCELINE.**—OPERA HOUSE (Cannon and Potts, managers): Alva Heywood to a good house 1.

#### MONTANA.

**BUTTE CITY.**—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Dark since Jan. 22. Devil's Auction 30; Dan Sully 12-13.

#### NEBRASKA.

**OMAHA.**—ROY'S THEATRE (Roy and Haynes, managers): Stuart Robinson, supported by a remarkably well-balanced co., opened Jan. 28 in She Stoops to Conquer. It was the first presentation in Omaha of this improbable but highly amusing comedy, and the precision and care with which the piece was made was beautifully refreshing.

Mr. Robinson, of course, made the most of the part of Tony Lumpkin, and George Woodward and the women of the co. were eminently satisfactory in the parts assigned them. Mr. Elwood should have been instead of exaggerating, as he now does, the impossible contradictions with which Oliver Goldsmith has endowed young Marlow. The Ben-Chetta closed the engagement. Mr. Robinson, appearing to better advantage, and the rest of the co. being less pleasing in the latter piece. Standing room only was the rule, the engagement being the best one, peculiarly, in the history of the New Road.

**LINCOLN.**—THE NEW LANSING (E. A. Church, manager): McKee Rankin did good business Jan. 26, 27 in The Cuckoo and Danites; the latter drew the best house. Newton Beers gave a poor performance 29. 30 in Lost in London. A Fair Rebel, starring Fanny Gillette, supported by a good co., gave good performances 1, 2. The scenery carried by this co. is the best of the kind which has yet been placed on this stage. John T. Kelley 1; Conrad Opera co. 6. THE PUNKIE: Dark for two weeks, but will be lighted by Hanlon Brothers 4-6 in Superba.

**FREMONT.**—LOVE OPERA HOUSE (E. C. Usher, manager): Rentrow's Pathfinders did a phenomenal business week of Jan. 24. Newton Beers in Lost in London 2.

#### NEW HAMPSHIRE.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Flying Around the World in Eighty Days played to fair business Jan. 28. George Wilson's Minstrels played a good sized audience 1.

**PORTSMOUTH.**—MUSIC HALL (John O. Avers, manager): The City Directory to a well filled house Jan. 30. George Wilson's Minstrels 3; Davy Crockett 6.

#### NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager): Alabama 1; attendance very large and enthusiastic. Evans and Hoy gave a very clever performance in The Parlor Match to a big house 1. Princeton and West's Minstrels 4; very satisfactory performance to a large audience.

**ORANGE.**—MUSIC HALL (George P. Kingsley, manager): The Old, Old Story was presented to a fair house 4. The Sudan 1.

**PLAINFIELD.**—MUSIC HALL: A. M. Palmer's co. presented Alabama to a large and fashionable audience 2. Ovide Minstrel Concert co. 6.

**HOBOKEN.**—HOBOKEN THEATRE (W. S. Ross, manager): The Limited Mail attracted good houses 1, 2. George C. Staley in A Royal Pass followed for three nights, giving an excellent entertainment to well-pleased audiences. CROWHEIM'S THEATRE: Fair houses were the rule week of 1-6. The Davens' comb. being the attraction.

#### NEW YORK.

**BUFFALO.**—ACADEMY OF MUSIC (Meech Brothers, managers): Lydia Thompson 1; in a repertoire of English comedies, A Bad Penny, Uncle Dan, and A Bunch of Brags. She is as vivacious as of old, but following Kossia V. lies the comparison is invidious. After opening with crowded house, the attendance was moderate and the audiences indifferent. Niothe 2; opened here early in the season at the Star, but made their return engagement at the Academy. The co. was greeted with crowded houses. Niothe is making a return trip over the same territory of last season, depending upon its own prestige. Hermann 1; The Hustler 1-12. SIXTH THEATRE: Robinson and Lederer, managers: Time-tried Evangeline 1; did a light business, although the entertainment is carried but in a few particulars since its most popular days. James Mahr, the original Lone Fisherman, is still playing the part, and is as agile and amusing as ever. George Fortescue is lacking, but the co. is a good one. Louis Williams 4; revived Keppeler's Fortunes, and is imitable. His songs have been re-adapted, and his recitations are original and add to the brilliancy of the farce. CORINE LYCEUM (Kimball and Jacobs, managers): Master and Man, a realistic melodrama, played to big houses all the week, which were deserved. The co. was an excellent one, and the plot, which has been connected with before in these columns, is superior to that of the ordinary melodrama. Knotty Affair 1-12. COURT STREET THEATRE (H. K. Jacobs, manager): Renta-Santer co. 1-6; big business, and the bevy of young women met

with the approbation of the first rows. The City Club 1-12. SHEA'S CONCERT HALL (Shea and Elberhart, managers): Kate Harver, a London serio-comic; Johnnie Carroll and Capitola Forrest are included in the popular bill for this week. ROBINSON'S MUSIC HALL (H. S. Robinson, manager): Sahib-Ben-Hammed, a macramancer from Hindoostan, has bewitched the audiences during the past week. Harding and Ah Sid are the most prominent in Vernel's Comiques who occupy the theatre.

**ROCHESTER.**—LYCEUM THEATRE (A. E. Woolf, manager): Marie Wainwright and a good co., headed by Henry Miller, appeared before well-pleased audiences 1, 2. Amy Robart, Frederic Lemaire, and The Taming of the Shrew were presented. The Hustler next. COOK'S OPERA HOUSE (H. K. Jacobs, manager): A Knotty Affair 1-12. Carroll Johnson in The Gossamer 2-6, to remunerative houses. Agnes Huntington Opera troupe next.

**ACADAMY.** H. R. Jacobs, manager: The Dials in The Latest Fad amused medium-sized audiences 1-3. Annie Ward Tiffany in The Step-Daughter 26 to fine business. Grimes' Cellar Door 8-12. MUSIC THEATRE (M. S. Robinson, manager): Christel's Imperial in the theatre, and Clie in curio hall, proved mercurial attractions week ending 1, and business was good.

**SARATOGA SPRINGS.**—TOWN HALL (Hill and Conlan, managers): Paul Du Chailin lectured on "The Midnight Sun" Jan. 28 to a large house. PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Helen Barry in A Night's Frolic 28 to good attendance. Hudson and Mitchell's Minstrels 30 for benefit, local news-boys to a large house. Soap Bubble 30 to a fair, but thoroughly satisfied audience.

**SYRACUSE.**—WILKIN'S OPERA HOUSE (Wagner and Reis, managers): Mr. Wilkinson's Widows pleased large audiences 28, 30. Helen Barry in A Night's Frolic to good business 1, 2. The Hustler 3, 6. Herrmann and Lydia Thompson to follow. H. K. Jacobs' OPERA HOUSE: Lizzie Day in The Latest Fad to good attendance 26. Carroll Johnson in The Gossamer to good-sized houses 1-3. His Niothe Baron and John C. Rice 8-12.

**BINGHAMTON.**—OPERA HOUSE (J. P. E. Clark, manager): The Fast Mail Jan. 28 to a large and well-pleased audience. The Step-Daughter 29 to fair business. Keep it Dark 30 to a well-filled house. Francesca Redding 1-6; crowded houses. Dockstader's Minstrels 1-6; R. D. MacLean-Marie Prosscott 12; Little Puck 1.

**PORT JERVIS.**—LEA'S OPERA HOUSE: George Leaman, manager: The Showaway 2; fair business.

**SALAMANCA.**—GILSON OPERA HOUSE (C. R. Gibson, manager): Dark Secret to a fair house Jan. 28. Great Metropolis appeared 2.

**OSWEGO.**—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Hallen and Hart Jan. 28 drew finely. Carroll Johnson in The Gossamer 30; fair business. James B. Mackie in Grimes' Cellar Door 2; fair house. The Latest Fad 12; Knotty Affair 8; His Nibs the Baron 11; Niothe 12; Kattie Rhoades 13-17.

**COHOES.**—CITY THEATRE (E. C. Gagne, manager): Justin Adams co. closed a week's engagement Jan. 30 to good business. Edwin Arden in Night and Morning 6; Hands Across the Sea 8.

**CANANDAIGUA.**—GRAND OPERA HOUSE (McKeech and Mather, managers): James B. Mackie in Grimes' Cellar Door did fairly well Jan. 29. Annie Ward Tiffany in The Step-Daughter had a large audience 1, and was as successful as ever in pleasing. Carroll Johnson, return date, 30 to 12-13. A "leap year" party of thirty couples from a nearby town enjoyed the performance of The Step-Daughter.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): A small audience enjoyed the music of the Ovid-Min Concert co. Jan. 26. The Showaway pleased a large audience 1. Mr. Wilkinson's Widows were greeted by a large and fashionable audience 2. It was one of the best performances of the season. ITEM: Charles Buckler, in advance of Hands Across the Sea co., was in town 2.

**LOCKPORT.**—HODGE OPERA HOUSE (H. A. Foster, manager): Baldwin Comedy co. Jan. 25 presented Michael Strogoff, Passion's Slave, The Vagabond, 12 Article 29, Diamond Moberg, Streets of New York, and Goodwood. Marie Hubert Frohman presented The Witch to a large and delighted audience 2. Lydia Thompson 19.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): H. E. Dixey appeared Jan. 28 in The Solicitor. The Great Metropolis 2 to light business. Gus Williams in Keppeler's Fortunes 2; Pete Peterson 10.

**ELmira.**—OPERA HOUSE (Wagner and Reis, managers): Kate Clifton Jan. 28 presented The Two Orphans to a fair-sized audience. Henry E. Elmer in A Tangled Skein and The Solicitor 29. May How and Burlesque co. 30; small audience. Keep it Dark 2 to a fair-sized audience. Kajanka 1; Knotty Affair 15; Lydia Thompson 19.

**JOHNSTOWN.**—GRAND OPERA HOUSE (Charles H. Ball, manager): A Knotty Affair Jan. 29. Rose Coghlan in Dorothy's Dilemma to S. R. O. 2. Audiences delighted. ITEM: Miss Coghlan's dressing-room at the Grand was a veritable flower garden, having been specially arranged for her by the management.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Kattie Rhoades 1-6; big business. Arthur O. Sidman 10; Around the World 17. ITEM: George Battis, the efficient Opera House oil-poster, has a contract for this season with the Barnum show, acting in the same capacity. THE MIRROR is on sale at Clute and Drake's News Room.

**HORNELLVILLE.**—SHUTLOCK OPERA HOUSE (Charles A. Bird, manager): The Howard Burlesque to light business Jan. 29. Lew Dockstader's Minstrels gave an excellent performance to a jammed house 28. Hornellville is partial to good musical comedies.

**NEWBURGH.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): Natural Gas Jan. 25 to a large and well-pleased audience. Some of the members of Mr. Wilkinson's Widows co. greatly marred the performance here by their giggling all through the play. Mr. Frohman should see that his players are more careful and not spoil their performances by gratuitously insulting their audiences.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): A Knotty Affair was presented Jan. 28. John Kernell in The Hustler to a large and generally satisfied audience 2. Rose Coghlan for the benefit of the Amsterdam Lodge B. P. O. E. L. S. gave an excellent performance of Dorothy's Dilemma to a very large and fashionable audience 2. The star received excellent support from John T. Sullivan, William Redd and Thomas Whiffen. Helen Russell, Beatrice Moreland, and Adela Palma.

**UTICA.**—OPERA HOUSE (Hoface E. Day, manager): John Kernell presented The Hustler to a very large and well-pleased audience. The dancing of Mlle. Staccione, and the singing of the quartette were very good. Hermann 20; Birds of a Feather 26.

**WATKINTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Grimes' Cellar Door 3; good business. The Hustler 4; capacity of the house.

**GLENN.**—OPERA HOUSE (Wagner and Reis, managers): The Great Metropolis was presented 1 to a very small house.

**ITHACA.**—OPERA HOUSE (H. L. Wilks, manager): Gus Williams in Keppeler's Fortunes to good business Jan. 29. Peck's Bad Boy Gaiety and Wilks' 8 to good business 4. Pete Peterson 10.

**ALBION.**—NEW GRAND OPERA HOUSE (H. A. Porter, manager): Marie Hubert Frohman to a large and well-pleased audience Jan. 28. Lydia Thompson 19.

#### NORTH CAROLINA.

**RALEIGH.**—METROPOLITAN HALL (Captain Charles D. Reart, manager): Little Lord Fauntleroy to a delighted audience 2. The young ladies of St. Mary's and Peace Institute attended, and enjoyed the performance to the utmost. Ray L. Kovce in Tom's Vacation 2; splendid business. Raleigh people are hungry for good opera.

**WILMINGTON.**—OPERA HOUSE (J. M. Cronly, manager): Janatschek in The Harvest Moon Jan. 30 to a good house. Louise Bamphid as Blanche deserves special mention. Ray L. Kovce in Tom's Vacation to a fair house 1.

**DURHAM.**—OPERA HOUSE (Vernona Jarboe in starring Jan. 29 to a large and highly pleased audience. St. Plunkard to large houses 27, 28. ITEM: Mrs. J.

C. Lewis, of the St. Plunkard co., made her first appearance here 26 on two hours' notice, as Bora, and made a hit.

**CHARLOTTE.**—OPERA HOUSE: Little Nungst played to one of the best houses of the season Jan. 28.

#### OHIO.

**MIDDLETOWN.**—SOK'S OPERA HOUSE: Held by the Enemy Jan. 30 to good business.

**LANCASTER.**—CHRISTIAN STREET THEATRE (Henry Blackaller, manager): Radio Romani to a good house 2. Walker Whiteside co. 19, 13.

**URBANA.**—MARKET SQUARE THEATRE (Colonel C. O. Taylor, manager): Walker Whiteside Jan. 27 to a fair house. The Mozart Quartette to a crowded house 28.

**FREMONT.**—GRAND OPERA HOUSE (H. H. Russell, manager): J. Z. Little's World co. 2 to a fair house. Tony Farrell in My Colleen 9. The Pay Train 17.

**PORTSMOUTH.**—GRAND OPERA HOUSE (H. S. Grimes, manager): Gibney, Gordon and Gibney closed a successful week Jan. 30. Thomas Keene in Hamlet 11, 12. S. R. O. Goodyear, Elitch and Schilling's Minstrels 5.

**CANTON.**—THE GRAND (R. C. Barber, manager): The Old Homestead Jan. 28 to big business. James Whitcomb Riley 2; pleased a large audience. S. HARKER'S OPERA HOUSE (M. C. Barber, manager): Professor Van Vranken's Horse Show closed a successful week's engagement 30. Professor Kennedy (mesmerist) to big business 19.

**FOREST.**—OPERA HOUSE (Edward L. Keiser, manager): Anderson's Two Old Cronies drew a packed house Jan. 28. Professor Hart 15. ITEM: The Sisters Don captured the audience by their neat and graceful dancing in Two Old Cronies. A special train was run from Gallipolis 28 here, bringing about seventy-five people to the Two Old Cronies. Lizzie Don, of the Sisters Don, was missed from the cast here. Miss Don is very ill at Cincinnati.

**KENIA.**—OPERA HOUSE: The New York Day by Day co., which was to appear here 1, arrived on Monday morning. The co. disbanded here, and left for New York on that afternoon, failing to give a performance. Walker Whiteside co. 1-4; good advance sale.

**ZANESVILLE.**—BLACK'S MUSIC HALL: The Columbia Dramatic Club (local amateurs) in Saved from the Waves Jan. 28 to fair business.

**SCHUYLER.**—OPERA HOUSE: Buttery C. A. local military organization gave a representation of a play entitled The Irish Spy 28 to a small audience. G. M. Connell, the author of the piece, played the principal role. His acting is a trifle better than his play-writing, which is very bad.

**EAST LIVERPOOL.**—BRYN'S OPERA HOUSE: Professor Kennedy closed a successful week's engagement Jan. 30.

**TOLEDO.**—WHEELER OPERA HOUSE: Salvini in Don Cesar de Bazan and The Three Guardsmen Jan. 29 to fine houses. The Charity Ball 1 to a good house. PEOPLE'S: The Howard Athenaeum Specialty co. packed the house 1-6. Miss Bartaldi, Kara, and the Braatz Brothers are simply wonderful in their various acts, while the Evans, Falke and Semons, and Seiden and Quigg keep the fun booming. Oliver Byron in The Plunger 8-12; Evangeline 11, 20.

**PIQUA.**—CONOVER'S OPERA HOUSE (W. A. Dorsey, manager): New York Day by Day was presented Jan. 29 to a fair house. Walker Whiteside delighted a small audience 27. Willis Two Old Cronies 28.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Mugs Landing to a fair house Jan. 28. The Old Homestead tested the capacity of the house 29, the entire lower floor being sold at 4 P. M.

**MARION.**—MUSIC HALL (James B. Sargent, manager): Howard Wall's Model Comedy co. presented Dad's Girl Jan. 29.

**BRONTON.**—MASONIC OPERA HOUSE: Anderson's Two Old Cronies co. gave a delightful performance to a crowded house Jan. 27. The Don Sisters charmed the audience with their graceful dancing. Thomas W. Keene as Othello for the 11th benefit to a large and thoroughly appreciative audience 30. ITEM: Alberta Gailbird, Mr. Keene's leading lady, is well known in this section of the country, being a daughter of the late General George Jenkins, of Virginia.

**MARIETTA.**—OPERA HOUSE (S. M. McMillen, manager): Anderson's Comedians in Two Old Cronies Jan. 30 to a large audience.

**STEUBENVILLE.**—CITY OPERA HOUSE (W. D. McLaughlin, manager): Theresa Newcomb 1, 4 to a fair business. ITEM: Thomas Woods will leave 5 to join the Hart and DeCoursey Hilarity co.

**ELVIRA.**—OPERA HOUSE (W. H. Park, manager): Mugs Landing co. No. 1, Jan. 28 played return date to a crowded house. Elsie Elster 5.

**SALEM.**—GRAND OPERA HOUSE (Allen and Atchison, managers): Little's World to its annual big house Jan. 30. Everything is sold for Elsie Elster in Hazel Kirke 4. Professor Bristol's Equestrian curriculum 5, 6. ITEM: Three members of Hayson's One of the Finest co. joined Little's World 20, son's one of the finest co. Managers Allen and Atchison have booked the finest line of attractions this season that was ever brought to this city. THE MIRROR is now on sale at Hoffstadt's book store.

**DAYTON.**—THE GRAND (Harry E. Feicht, manager): Margaret Mather Jan. 28 in The Honey-moon, Leah, Nance Oldfield, and The Love Chase to large business. The Charity Ball 2; crowded house. Anderson's Two Old Cronies; fair business. THE PAKES (Harry E. Feicht, manager): The Wilbur opera co. 1-6 turned people away at every performance. James H. Wallick 8-12. CUES: Cud Given is here ahead of The Police Patrol, that appears at the Grand 9. The Kendals are booked at the Grand 25. The Power of the Press in a return engagement 16, 17, and matinee.

**SPRINGFIELD.**—GRAND OPERA HOUSE (E. B. Folto, manager): The Charity Ball 1; packed house. Major H. C. Kane 2; lectured on "The Great Naval Battles of the Rebellion." His lecture was very fine. House packed. BLACK'S OPERA HOUSE (Samuel Waldman, manager): One of the Finest 30; fair house. G. G. G. Comedy co. 1-6. ITEM: The burning of the Metropolitan Opera House, in Columbus, O., enables Manager Folto, at the Grand, to secure dates with Clara Tanner, Agnes Huntington, Mr. and Mrs. Kendal, and some other leading attractions.

#### OREGON.



and enthusiastic audience. Tony Farrell in My Colleen a fair business.

**DANVILLE**—DANVILLE OPERA HOUSE (F. C. Angle, manager). James Kelly in The Broom-Maker to light business Jan. 30. Keep it Dark and Little Soldiers.

**NEW CASTLE**—OPERA HOUSE (R. M. Allen, manager). The County Fair to S. R. O. 1. The Police Patrol drew a large and well pleased audience. Midnight Bell 2; Bottom of the Sea 3; Me and Jack 4.

**GREENSBURG**—LIONESS THEATRE (R. G. Curran, manager). A. V. Pearson's 40 in The Fire Patrol played to a top-heavy house Jan. 28. Mattie Vickers pleased a fashionable audience.

**ROCHESTER**—OPERA HOUSE (John J. Hoffman, manager). Tony Farrell presents My Colleen to a fair house.

**ALTOONA**—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager). The Waits of New York Jan. 28 to a large and enthusiastic audience. Oh, What a Night 2; to a small house owing to inclement weather. Richard, Soldier in Old Red Proddy 3; good house. The Fast Mail 4; fair house. Scenery unusually fine.

**WASHINGTON**—OPERA HOUSE (T. G. Allison, manager). Theresa Newcomb gave general satisfaction 1; 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

**WILLIAMSPORT**—ACADEMY OF MUSIC (W. G. Elliot, manager). Katie Emmett Jan. 29 to a fair-sized and pleased audience. The Midnight Alarm to good business and an enthusiastic audience. Scenic effects good. Keep it Dark 3; to a large and elated audience.

**MILTON**—GRAND OPERA HOUSE (W. H. Smith, manager). Gus Williams Jan. 29 to good business. The Midnight Alarm 2; to fair business. The Broom-Maker 3.

**PITTSBURGH**—MUSIC HALL (W. D. Evans, manager). Florence Hindley in The Pay Train pleased a crowded house 1; 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

**BETHLEHEM**—OPERA HOUSE (F. L. Walters, manager). Mira and her well-balanced co. began a week's engagement 1; in repertoire, including Pretty Polly, Fogg's Ferry, Stolen Kisses, Annie's Crocodora, A Child's Oath, Katy Did, and That Girl Jessie. Good average business.

**SHAMOKIN**—G. A. R. OPERA HOUSE (John F. Osler, manager). O'Dowd's Neighbors, return date, packed the house Jan. 28. Little Goldie in The Mountain Walt to a top-heavy house 1. Thomas E. Shea opened 1 for a week and up to date is turning people away. He is a great favorite here.

**LOCK HAVEN**—OPERA HOUSE (J. N. Farnsworth, manager). Fast Mail Jan. 30 to a large audience.

**POITTSVILLE**—OPERA HOUSE (C. F. Strohl, manager). Go-Go-Mo-Mo-Mo in The Indian Mail Carrier attracted a good-sized audience.

**LEBANON**—FISHER'S OPERA HOUSE (George H. Spang, manager). James Kelly in The Broom-Maker of Carlsbad Jan. 28 to a fair-sized audience; performance medium. The New Boy Tramp 3; Sprague's A Social Session 4.

**CORRY**—OPERA HOUSE (W. J. Hines, manager). Lydia Thompson Jan. 28; fair business; good performance. 1; 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238;



FOREIGN SCENES.

Nellie Farrer is improving in health. Masquignat has finished his third opera, *Les Fugitifs*, which is to be produced at the Teatro Pergola, Florence.

Antoine Thomas, whose house adjoins the villa taken by Queen Victoria for the Spring, has placed his grounds at the disposal of her majesty during her stay on the shores of the Mediterranean.

Saint-Saens, composer of the weird "Danse Macabre," has written a *Rhapsodie Bretonne*, which was brought out recently at the Cirque d'Été.

Bontatti's letters to his brother-in-law, Antonio Vasselli, will soon be published by the Union cooperative in Rome. They date from the death of his wife and are said to contain many interesting references to his compositions.

At a matinee on Feb. 4 at the Paris Gaite a one-act play in verse, *Charles Grandmoulin*, was produced. The cast included M. Mmes. Boyer and Thomas of the Theatre Francaise and Mme. Truffier of the Opera-Comique.

Ernest Reyer's great opera *Salammbô* is again occupying the attention of the directors of the Opéra. Reyer had engaged forty extra chorists, and the cost of the production is estimated at from 200,000 francs to 275,000. It is expected that the first performance will be given in April.

A four-act drama in verse, by Harancourt, will be produced at the Opéra next season. The provisional title of the piece is *Blanche*.

Nina Fanette, Charles Clairville's merry little vaudeville, was brought out recently at the Theatre des Nouveautés. It is said to be one of the brightest pieces of its class produced for some time. The title role was ably sustained by Jane Perry.

Moumet Suliv told a *Callington* reporter that he had no intention of coming to America, "at least for a long time to come." He said he might make an American tour in a year or so, and if he did, would appear in *Hamlet*, *O. T. R.*, etc., and that in any case he would stay in the United States two months.

During this month a new drama by Mr. Thomas Kaden, entitled *Clarice de Clermont*, will be produced at the Theatre Royal, Gloucester, by W. H. Wallace.

At the funeral of the Duke of Clarence, the anthem selected was Sullivan's impressive "Brother, thou art gone before," from his *Martyr of Antioch*.

Edouard Colonne, who conducted the orchestra for the first time at the Paris Opéra, a few days ago, received quite an ovation from the public.

Pierre Loti, of the Académie Française, and his friend, Prince Karageorgewitch, sang Colli's "Pater," Saint-Saens' "Ave Verum" for two voices, and Bizet's "Agnus Dei" at high mass at the church in St. Jean de Luz a short time ago.

James play, *Saints and Sinners*, will be revived after The Honorable Herbert at the Vaudeville.

The *Mayflower* has been withdrawn by Mr. Compston from the Opera-Comique.

Mrs. Bernard-Herz took Herbert Standing as her leading man, and Marius as her stage manager, on her tour through Australia.

Phyllis Broughton is winning many encores for her clever dancing in *The Swiss Express*, which followed *Alone in London* at the Princess.

In the revival of *Judah*, at the Avenue Theatre, the character originated by E. S. Willard is played by Mr. Vandegrift, an actor who has played in the English provinces and in this country with Langtry, Modjeska and Miss Fortescue.

F. E. Weatherly's English version of Mascagni's *Cavalleria Rusticana* was produced recently by the Carl Rosa company, at the Court Theatre, Liverpool. Weatherly's work was highly praised by the local critics.

Mr. Henschel desires to state with regard to the music composed by him for Beerbaum Tree's production of *Hamlet*, that the only use made of National airs in the trio of the march, *Stations*, have appeared in some papers to the effect that all the themes in the Danish march are National melodies.

The Public Concert Room in Jarrett Street, Hull, has been burnt.

Eng. de Oudin, Senior Albeniz, Senior Arbos, and Mrs. Oudin have arranged to start on a short provincial tour in March. They will give a concert in London prior to their departure.

On the 11th ult. Signor Piatti reached the age of three-score and ten. He made his first appearance in England about forty-eight years ago, and from that time onwards has been a favorite with English audiences. The *Centenary* of this veteran cellist at the first Monday "Pop" was the signal for the heartiest applause. He fulfilled, on this occasion, the two-fold capacity of composer and executant. The novelty introduced was the Sonata Idillica.

Hanfel's Joshua has been given with great success in Zurich, under the direction of Fritz Hegar.

The *Gazzetta Musicale del Milano* says that Verdi, his wife, and Arrigo Boito are laid up with influenza.

Coguelin's annual foreign tour will include a visit to Vienna, St. Petersburg, and Brussels. Although La Magne Appuyvonne and Brumond will form the *trio de 2 t. t. t.*, Coguelin will also play in Karlsruhe, Geringotte, Le. Le. Le. de M. Poirier, and Les Precieuses Ridicules.

A pantomime by Eudel and Eren, entitled *La Statue du Commandeur*, was acted about three weeks ago by the members of the Cercle Funambulesque. The strange motif, that of a statue come to life during the course of a wine supper, given by Don Juan to a couple of "lady friends," is said to be admirably treated.

Charlotte does not permit Coguelin's departure to interfere with the production of *La Magne Appuyvonne*. Baillet will be the new Petruccio, and Mme. Marsy will remain the Katherine.

Dumas, *et al.*, who is said to have a sort of retaining fee from the Theatre Francaise, to write whatever he likes, is resting at present. He is credited with an intention to write the life of his father.

Pardon, Leon-Gaudillot's new three-act play, replaces Baillet and Janvier's clever little comedy, *Mon Nom*, at the Theatre Moderne.

Huetz Platz, a Japanese actress, after singing *Lakme* in Germany, will come to Paris. She is said to possess a lovely voice, and great dramatic genius.

The Prince of Wales will be asked to take the chair at the next Royal General Theatrical Fund dinner.

Sir Arthur Sullivan is busy writing the music for the new opera to follow the *Victor of Ravat* at the Savoy. He has written the libretto. The opera deals with English country life in the seventeenth century.

Willie Edouin has bought a play in one act, written by George Burghin, sub-editor of the new *staple* London magazine, *The Idler*.

Heinemann will soon publish a translation of Maeterlinck's *L'Intruse* and *La Princesse Maleine*.

A novelty from Holland is *Milie*, Paulina, a dwarf, sixteen years old and only eighteen inches tall. Unlike most dwarves she is pretty and so well formed that when she sings and dances she appears in lights.

On the days of the death and funeral of the Duke of Clarence, the dramatic profession expressed its sorrow in a most substantial manner by the closing of the London theatres. It seems that in the contracts of nearly every actor and actress there is a clause to the effect that when a theatre is closed in consequence among other things of a royal demise, no salaries shall be paid. *Lady Fair* very truly remarks that "actors drawing large salaries will not feel the loss but the depletion of small weekly stipends by one-third is a more serious matter. Minor members of the staff—such as carpenters and men—are generally paid in full, which adds to the burthen of the theatrical managers, many of whom will be losers of from 20 to 200 pounds in consequence of the two nights' closing."

On Saturday, Feb. 7, a new drama by J. W. Brudling was produced. The title is *Hero and Leander*. Miss Hawthorne plays a leading part.

F. C. Phillips' adaptation of Le Truc d'Arthur will be produced at a matinee at the Criterion. Estelle Burney, a favorite pupil of G. C. Charles Brookfield, and F. Wyatt will take the principal parts.

George Giddens will bring out a new eccentric comedy by C. H. Abbott on Feb. 17.

Mary Ansell leaves the Criterion Theatre shortly to take part in the new play at Toole's, entitled *The House-Boat*.

Edward Rose, who has been employed by Beerbaum Tree to play the Second Grave Digger in *Hamlet*, is described in *The Phoenix*, the clever London weekly, as "author, actor, and authority upon solo whist."

Violet Vanburgh, speaking of the cost of the Tudor period worn by the ladies at the Lyceum in *Henry VIII.*, says that they are most unbecoming, and adds, "I assure you, some of us look for all the world as though our faces were hard-boiled eggs."

It is said that the receipts for the first eight performances of *King Henry VIII.* amounted to more than was taken for the same number of performances of *Faust*.

Henry Florence has written a new play called *The Rankrupt*. C. W. Somerset's play has been rechristened *Major Hope*. H. Chance Newton and Richard Butler, better known under the pseudonym of "Richard Henry," have written a new burlesque on the subject of Sir Roger de Coverly. Neville Dooan has rechristened his play. The title was *Just My Luck*, a name which had already been used. The new title is *My Awful Luck*.

Mrs. Shaw, the whistling lady, recently gave an exhibition of her talent at Mrs. Marchesi's in Paris. She whistled Tchaikowsky's "Souvenir d'Hayral" and some of Delibes' ballet music.

The Independent Theatre Society will give three performances in London before the end of June.

Sir Frederick Leighton characterizes Brandon Thomas' impersonation of a model in *Wooden Cross* as the most perfect bits of acting that he has ever seen. Frank Carew appeared in the Westminster Police Court a day or two ago, to answer a charge of assaulting Brandon Thomas. The trouble grew out of a dispute about Carew's wife, Miss Ellen Chesnut, who was acting in a Partonville Rehearsal at the Court Theatre. Carew's first assault on Thomas did not satisfy him, and he made it a practice to be in wait for the manager, upon the conclusion of the theatrical performance. In this he was supported by a large party of friends, and Thomas has been obliged to have a body guard to escort him home every night. He was willing to drop the matter, however, if Carew would apologize for having struck him and would give bonds to keep the peace. Mr. Gill, who appeared for Carew, refused to permit his client to make any apology. The matter was settled by the magistrate, who accepted securities in the sum of £25 for the good behavior of the defendant. The summons was then withdrawn.

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Haute 10, Lafayette 20, Indianapolis 22-24, Dayton 25, Columbus 27.  
 MOORE WILLIAMS: Reading, Pa., Feb. 8-13, Morris-  
 town, N. J., 17-20, Harrisburg, Pa., 22-27.  
 MINNA GALE: San Francisco, Cal., Feb. 8-13.  
 MAGGIE MITCHELL: Aspen, Col., Feb. 9, Lead-  
 ville 10, Salida 11, Colorado Springs 12, Pueblo 13.  
 MUCCS LANDING: Nashville, Tenn., Feb. 8-13.  
 MUFFLE COMEDY: Columbus, O., Feb. 8-13.  
 MY JACK (Walter Sanford): St. Louis, Mo., Feb. 8-13.  
 MARK WATKINS: Newark, N. J., Feb. 8-13.  
 BROOKLYN, N. Y., 15-20, Boston, Mass., 22-27.  
 MACH GRAMER: San Francisco, Cal., Feb. 8-13.  
 CHICAGO 15, Ashland, Ore., 16, Roseburg 17, Albany 18, Salem 19, Portland 20, 21.  
 MONY MAD: Philadelphia, Pa., Feb. 8-13.  
 MURPHY'S THOUGHTS: Milwaukee, Wis., Feb. 9.  
 VA. DRAISIO: Ind. 10, Warsaw 11, Kendallville 12, 13.  
 WEININGER STOCK: St. Louis, Mo., Feb. 1-13, Mil-  
 waukee, Wis., 14-20, Chicago, Ill., 21-March 3.  
 MR. WILKINSON'S WIDOWS: Santa Rosa, Cal., Feb. 9, Oakland 10, 11, Sacramento 12, 13, Portland, Ore., 14-20, Olympia, Wash., 21, Seattle 22, 23, Tacoma 24-27.  
 MINE JANUSCHKE: Lynchburg, Va., Feb. 9, Charlottesville 10, Fredericksburg 11, Alexandria 12, Martinsburg, W. Va., 13, Connellsville, Pa., 14, Wheeling, W. Va., 15, Chillicothe, O., 17, Rich-  
 mond, Ind., 18, Crawfordsville 19, Terre Haute 20, St. Louis, Mo., 21-27.  
 MISS HELENE: New York City Feb. 8-13.  
 MATTIE VICKERS: Wheeling, W. Va., Feb. 9, Athens, O., 11, Chillicothe 12, Tiffin 13, Chicago, Ill., 14-20, Louisville, Ky., 21-27.  
 MAY HERTZOWNE: Clinton, Ia., Feb. 8-13, Kewanee, Ill., 14-20, Princeton 21-27.  
 MILTON NOBLES: Austin, Tex., Feb. 9, San Antonio 10, 11, Columbus 12, New Iberia, La., 13, New Orleans 14-20, Shreveport 21, Victors-  
 burg, Miss., 22, Jackson 23, Cairo, Ill., 24, Decatur 25.  
 MEN AND WOMEN: New York City Feb. 8-13.  
 NIOBE: New York City Feb. 8-13.  
 NATURAL GAS: Jersey City, N. J., Feb. 8-13.  
 NAT C. GOODWIN: Philadelphia, Pa., Feb. 8-13, Washington, D. C., 14-20, Brooklyn, N. Y., 21-27.  
 ROSE JOLLIFFE: Abilene, Kans., Feb. 9, Junction City 10, Concordia 11, Washington 12, Weymouth, Neb., 13, Beatrice 14, Crete 15, David City 16, Columbus 17, Fremont 18, Wahoo 19, Lincoln 20, Omaha 21-27.  
 NEW YORK DAY BY DAY: London, O., Feb. 9, Marion 10, Upper Sandusky 11, Mt. Vernon 12, Newark 13.  
 NINE AND TEN: Columbus, O., Feb. 8-13.  
 OH, WHAT A NIGHT: New Lisbon, O., Feb. 9, Alliance 10, Canal Dover 11, Dennison 12, Canton 13.  
 OLD, OLD STORY: Norfolk, Va., Feb. 10, 11, Rich-  
 mond 12, 13, Goldsboro, N. C., 14, Raleigh 15, Wil-  
 mington 17, Sumter, S. C., 18, Savannah, Ga., 19, 20.  
 ONE OF THE BRAVEST: Philadelphia, Pa., Feb. 8-13.  
 OLD JED PROCTER: Newark, N. J., Feb. 8-13.  
 OUR BOYS AND GIRLS: Rochester, N. Y., Feb. 11-13.  
 OLIVER D. HYSON: Toledo, O., Feb. 8-13, Colum-  
 bus 14-20, Buffalo, N. Y., 21-27, Rochester 28-31.  
 OLIVER'S NEGROES: New York City Feb. 8-13.  
 OLYMPIA: St. Louis, Mo., Feb. 8-13, Fort Plain 14, Herkimer 15, Lion 16, Little Falls 17, Sara-  
 toga 18, Ballston Spa 19, Schenectady 20, Glens Falls 21, Fort Edward 22, Amsterdam 23, Con-  
 sack 24, Albany 25-27.  
 OLD HOMESIDE: Pittsburg, Pa., Feb. 11-13, Al-  
 bion 14, Harrisburg 15, Williamsport 16, Wilkes-  
 barre 17, Scranton 18, Reading 19, Baltimore, Md., 20-27.  
 ONLY A FARMER'S DAUGHTER (Voiceless): Gaines-  
 ville, Fla., Feb. 9, Jacksonville 10, Fernandina 11, Brunswick, Ga., 12, Way Cross 13, Thomasville 14, Albany 15, Americus 16, Columbus 17, Ope-  
 lousa 18, West Point 19, Atlanta 20, 21, Gainesville 22.  
 OLE OLSON: Western: Corsicana, Tex., Feb. 9, Dallas 10, Marshall 11, Shreveport, La., 12, New Orleans 13-27.  
 OLE OLSON: Philadelphia, Pa., Feb. 8-13.  
 PATRIOT: Clinton, Ia., Feb. 11, Boone 12, Des Moines 13.  
 PECK'S BAD BOY: Boston, Mass., Feb. 8-13.  
 POWER OF THE PRESS: Nashville, Tenn., Feb. 8-13, Memphis 14-15, Milwaukee, Wis., 16-20.  
 PRY THEM: Jersey City, N. J., Feb. 8-13, Washington, D. C., 14-20, Wheeling, W. Va., 21, Beaver Falls 22, Canton, O., 23, Wooster 24, Van Wert 25, Kalamazoo, Mich., 27.  
 PAIR OF KIDS: Pullman, Ill., Feb. 9, Valparaiso, Ind., 10, Battle Creek, Mich., 11, Albion 12, Fostoria 13.  
 PETE BAKER: Washington, D. C., Feb. 8-13, Wil-  
 mington, Del., 14, Girardville, Pa., 15, Prackville, 16, Lansford 17, Mahanoy City 18, 19.  
 PETER STOCK: St. Louis, Mo., Feb. 8-13.  
 PAUL KAUFER: Ottawa, Ill., Feb. 9, Peoria 10, Sycamore 11, Kankakee 12, Aurora 13, Chicago 14-27.  
 PULSE OF NEW YORK: Dallas, Tex., Feb. 9, Waco 10, Austin 11, San Antonio 12-16, Houston 17, Gal-  
 veston 18.  
 PEOPLE'S THEATRE (Hill's): Glens Falls, N. Y., Feb. 8-13.  
 POLICE PATROL: Dayton, O., Feb. 9, Middletown 10, St. Louis, Mo., 11-20.  
 PAIR OF JACKS: Mattoon, Ill., Feb. 9, Mt. Carmel 10, Centralia 11, Duquoin 12, Cairo 13, Nash-  
 ville, Tenn., 14-20, Memphis 21-24, Paducah, Ky., 25, Murfreesboro, Tenn., 26.  
 PRIVATE SECRETARY: Elkhart, Ind., Feb. 9, Coldwater, Mich., 10, Kalamazoo 11, Grand Rapids 12, Jackson 13, East Saginaw 14, Bay City 15, Port Huron 16, Lansing 17, Hamilton, Ont., 18, Toronto 19-27.  
 PRINCE AND PAUPER: Duluth, Minn., Feb. 9, 10, Waukegan, Ill., 11, Janesville, Wis., 12, Rockford, Ill., 13, Racine, Wis., 14, Elgin, Ill., 15, Aurora 17, Joliet 18.  
 ROBERT MARTELL: Knoxville, Tenn., Feb. 9, Chat-  
 tanooga 10, Rome, Ga., 11, Atlanta 12, 13, Augusta 14, Charleston, S. C., 15, Savannah, Ga., 16, Macon 17, 20, Birmingham, Ala., 21, 24, Mont-  
 gomery 25, Selma 26, Mobile 27.  
 R. B. MACLEAN-WARE PRESCOTT: Wilkes-  
 barre, Pa., Feb. 9, Scranton 10, Binghamton, N. Y., 11, Rochester 12, 13, Toronto, Ont., 14-20, Buffalo, N. Y., 21-27.  
 REE COUGHLIN: Philadelphia, Pa., Feb. 8-13.  
 REVEREND PATRIARCHS: Hastings, Mich., Feb. 8-13.  
 ROLAND REED: San Francisco, Cal., Feb. 8-20.  
 ROSINA VOKES: Pittsburg, Pa., Feb. 8-13, Cincinnati, O., 14-20, Louisville, Ky., 21-27.  
 ROSSIEL MORRISON: Chicago, Ill., Feb. 8-13.  
 ROBERT DOWNS: Richmond, Va., Feb. 9, Dan-  
 ville 10, Asheville, N. C., 11, Knoxville, Tenn., 12, Chattanooga 13, 16, Anniston, Ala., 17, Rome, Ga., 18, Atlanta 19, 20, Macon 21, Savannah 22, 24, Columbus 25, Montgomery, Ala., 26.  
 RHEA: Philadelphia, Pa., Feb. 8-13, Rochester, N. Y., 14-20, Columbus, O., 16-20, Cincinnati 21-27.  
 RAY L. ROYCE: Columbia, S. C., Feb. 10, Greenville 11, Augusta 12, Athens 13.  
 SOCIAL SESSION: Shamokin, Pa., Feb. 9, Mahanoy City 10, Reading 11, Allentown 12, Hazleton 13, Wilkes Barre 14, Scranton 15.  
 SARAH BERNHARDT: New Orleans, La., Feb. 7-13, Memphis, Tenn., 14-17, St. Louis, Mo., 18-20, Omaha, Neb., 21, Sioux City, Ia., 22.  
 STUART ROBINSON: Salt Lake City, Utah, Feb. 8-13, Ogden 14, Stockton, Cal., 15, San Francisco 16, March 5.  
 SHE COULDN'T MARRY THREE (Lillian Kennedy): Carthage, Mo., Feb. 9, Topin 10, Nevada 11, Fort Scott, Kans., 12, Salina, Mo., 13, Jefferson City 14, Mexico 15, Moberly 16, Chillicothe 17, Tren-  
 ton 18, Marion City 19, Hannibal 20, Jacksonville, Ill., 21, Alton 22, Springfield 23.  
 SARA KAYMOND: West City, Kans., Feb. 8-13.  
 SPIDER AND THE FLY: Iowa City, Ia., Feb. 9, Marsh-  
 alltown 10, Des Moines 11, Omaha, Neb., 12-14.  
 STRAIGHT UP: New York City Jan. 25-Feb. 27.  
 SUPERBA (Hanson's): Denver, Col., Feb. 8-14, Ogden, Utah 15, Salt Lake City, 17-20, San Francisco, Cal., 21-March 6.  
 SOL SHIP RUSSELL: Washington, D. C., Feb. 8-13, Baltimore, Md., 14-20.  
 ST. CYR THEATRE: Tarkenton, Mo., Feb. 8-13.  
 ST. PLUNKARD: Gallatin, Tenn., Feb. 9, Franklin, Ky., 10, Bowling Green 11, Stanford 12.  
 SAVELLE DRAMATIC: Keene, N. H., Feb. 8-13, Greenfield, N.H., 14-20.  
 SHENADOH: Memphis, Tenn., Feb. 8-10.

SPONDER COMEDY: Hiawatha, Kans., Feb. 8-13, Leavenworth 14-20.  
 SHENADOH: Louisville, Ky., Feb. 8-13, Cleveland, O., 14-20, Detroit, Mich., 21-27.  
 STILL ALARM: Washington, D. C., Feb. 8-13, Phila-  
 delphia, Pa., 14-20, Newark, N. J., 21-27.  
 STAR THEATRE: Wilton, Ia., Feb. 8-13.  
 THOMSON'S CLEVERNESS: Louisville, Ky., Feb. 8-13, Pittsburg, Pa., 14-20, Philadelphia 21-27.  
 THE BURGLES: Richmond, Ind., Feb. 9, Spring-  
 field, O., 10, Urbana 11, London 12, Circleville 13.  
 TEXAS SIEGE: Los Angeles, Cal., Feb. 10-13.  
 THOMAS W. KEENE: Pittsburg, Pa., Feb. 8-13, Buf-  
 falo, N. Y., 14-20.  
 THOMAS W. KEENE: Greensburg, Pa., Feb. 9, Apollo 10, Tarentum 11, Rochester 12, Beaver Falls 13.  
 TWO SISTERS: Evansville, Ind., Feb. 9, Vin-  
 cennes 10, Decatur, Ill., 11, Bloomington 12, Peoria 13, Chicago 14-20, St. Louis, Mo., 21-27.  
 TUCKER: Terre Haute, Ind., Feb. 12, St. Louis, Mo., 13-20, Chicago, Ill., 21-27.  
 THE MUSICAL KACHIDERS: N. Y., Feb. 8-13, Buf-  
 falo 14-20, Providence, R. I., 15-20.  
 THE SOUTHERNER: New Orleans, La., Feb. 7-14.  
 TUCKER THEATRE: Eaton Rapids, Mich., Feb. 10, Mason 11-13.  
 THE VENDETTA: Meadville, Pa., Feb. 9, Warren 10, Titusville 11, Franklin 12.  
 THE SCOUTS: Philadelphia, N. Y., Feb. 9, Troy 10-13, Philadelphia, Pa., 14-20.  
 TOM SAWYER (Burton): Des Moines, Ia., Feb. 9, Newton 10, Marshalltown 11, Waterloo 12, Dubuque 13.  
 THERMIDOR: Milwaukee, Wis., Feb. 8-13.  
 TWO OLD CHICKS (Wills): Louisville, Ky., Feb. 8-13.  
 TEN NIGHTS IN A BAR-ROOM: Fulton, Mo., Feb. 9, Arkavase 10, Centralia 11, Columbia 12, Sturgeon 13.  
 THOS. E. SHEA: Mahanoy City, Pa., Feb. 8-13, Girardville 14-17, Pottsville 18-20.  
 THE DAZZLER: Pittsburg, Pa., Feb. 8-13, Chicago, Ill., 14-20.  
 THE EXPOS: Baltimore, Md., Feb. 8-13, Chicago, Ill., 14-20.  
 TWO JOHNS: Stanton, Va., Feb. 9, Charleston, W. Va., 10, Huntington 11, Pomeroy, O., 12, Marietta 13.  
 TRUE IRISH HEARTS: Brooklyn, N. Y., Feb. 8-13, Philadelphia, Pa., 14-20.  
 TONY PARRELL: Detroit, Mich., Feb. 12-20.  
 THE POSTMASTER: Michigan City, Ind., Feb. 9, Goshen 10.  
 TWO OLD CROWNS (Anderson's): Indianapolis, Ind., Feb. 8-10, Evansville 11, Vincennes 12, Terre Haute 13, Danville, Ill., 14, Springfield 15, Peoria 16, Galesburg 17, Burlington, Ia., Quincy, Ill., 20.  
 TRIP TO CHICAGO: New York City Nov. 9-10, indefinite.  
 THE STEAKWAY: Brooklyn, N. Y., Feb. 8-13, Scranton, Pa., 14, Wilkesbarre 15, Hazleton 17, Allentown 18, Reading 19, Trenton, N. J., 20, New York City 21-27.  
 UNCLE TOM'S CABIN (Middagun): Antioch, Cal., Feb. 12, Martinez 13, Vallejo 14, San Rafael 15, Berkeley 16, Ukiah 17, Cloverdale 18, Santa Rosa 19, Eureka 20, Eureka City 21.  
 ULLIE AKERSTROM: Amesbury, Mass., Feb. 8-13, Newburyport 14-17, Portland, Me., 18-17, Spring-  
 field, Mass., 18-20.  
 U AND I: Dubuque, Ia., Feb. 10, West Superior, Wis., 11, Duluth, Minn., 12, St. Paul 13-20, Minne-  
 apolis 21-27.  
 U AND I: Central City, Neb., Feb. 9, York 10, Fremont 11, Nebraska City 12, Plattsmouth 13, Omaha 14-17.  
 UNCLE RUBE: Ithaca, N. Y., Feb. 12, 13.  
 UNCLE TOM'S CABIN (Marney and McGowan's): Pt. Pleasant, W. Va., Feb. 11, Charleston 12, Hunt-  
 ington 13.  
 U AND I: Columbus, O., Feb. 11-13.  
 VIRGINIA BOUTH: Sacramento, Cal., Feb. 9, 10, Reno, Nev., 11, Carson City 12, 13, Boise City, Idaho, 14-17, Pocatello 18, Logan, Utah, 19, Ogden 20, Salt Lake City 21, Provo 22.  
 VIOLET MASCOITE: Tacoma, Wash., Feb. 8-13.  
 WHITE SLAVE: Brooklyn, N. Y., Feb. 8-13, New York City 14-20, Yonkers 21, Poughkeepsie 22, Winsted, Conn., 23, Hartford 24.  
 YON YONSON: Brooklyn, N. Y., Feb. 8-13.

#### OPERA AND CONCERT.

AGNES HUNTINGTON: Rochester, N. Y., Feb. 9, 10, Utica 11, New York City 12-27.  
 ARNOLD-GRAU OPERA: New York City Dec. 12-in-  
 definite.  
 ARONSON OPERA: Boston, Mass., Feb. 8-13, Phila-  
 delphia, Pa., 14-20.  
 BOSTONIAN: New Haven, Conn., Feb. 9, 11, Hart-  
 ford 12, Worcester, Mass., 13, Albany, N. Y., 14.  
 OPERA OPERA: Watertown, Conn., Feb. 8-13, Poughkeepsie, N. Y., 14-20.  
 CORINNE OPERA BURLESQUE: Memphis, Tenn., Feb. 8-13.  
 CONRAD OPERA: Denver, Col., Feb. 8-13.  
 CARLETON OPERA: Leadville, Col., Feb. 10.  
 DE WOLF HOPPER: Minneapolis, Minn., Feb. 9, 10, St. Paul 11-13.  
 DESION OPERA: Washington, Ind., Feb. 8-10, Hen-  
 derson, Ky., 11, 12, Evansville, Ind., 13, Hopkins-  
 ville, Ky., 14-17, Bowling Green 18-20, Augusta, Ga., 21-23.  
 DUFF OPERA: Richmond, Va., Feb. 11-13.  
 ENER JUCH OPERA: Guadalajara, Mex., Feb. 9, 10, Guanajuato 11, Aguas Calientes 12, 13, Cul-  
 huahua 14, El Paso, Tex., 15-21.  
 FRANCIS WILSON COMIC OPERA: New York City Oct. 4-indefinite.  
 GRAY OPERA: Mobile, Ala., Feb. 9-11.  
 IDEAL OPERA: Philadelphia, Pa., June 8-indefinite.  
 LILLIAN RUSSELL OPERA: New York City Oct. 26-indefinite.  
 LITTLE TYCOON OPERA: Chattanooga, Tenn., Feb. 9, Birmingham, Ala., 10, 11, Selma 12, Montgomery 13, Atlanta 14, Macon 15, Augusta 16, Savannah 17, 20.  
 NEW YORK SYMPHONY CLUB: Plattville, Wis., Feb. 9, Monroe 10, Freeport, Ill., 11, Beloit, Wis., 12, DeCATUR 13, Whitewater 14, Waukegan 15, Milwaukee 16, Sheboygan 17, Waukegan 18, Fond du Lac 19, Grand Rapids 20.  
 OGDEN MUSIC CONCERT: Norfolk, Va., Feb. 9, Petersburg 10, Goldsboro, N. C., 11, Wilmington 12, Charlotte 13, Asheville 14, Newberry, S. C., 15, Columbia 16, Charleston 17, Jacksonville, Fla., 18, St. Augustine 19, Tampa 20, Orlando 21, Ocala 22, Bradenton, Ga., 23.  
 PAULINE HALL OPERA: Terre Haute, Ind., Feb. 11, Decatur 12, Bloomington, Ill., 13.  
 PEARL OF PEARL: St. Louis, Mo., Feb. 8-13, Cin-  
 cinnati, O., 14-20.  
 SANDFORD GIRLS' ORCHESTRA: Independence, Ia., Feb. 9, Harrisonville 10, 11, Paola, Kans., 12, 13, Butler, Mo., 14, Hill Hill 15, 16, Nevada 17, 18, Lamar 19, 20.  
 TAY AND TARTAR: Boston, Mass., Feb. 10-13.  
 WALTER EMERSON CONCERT: Fort Wayne, Ind., Feb. 9, Toledo, O., 10, Fowler, Ind., 11, Goodland 12, Dwight, Ill., 13, Oshkosh, Wis., 14, Neenah 15, Kewaunee 16, Iron Mountain, Mich., 17, Ironwood 18, Eau Claire, Wis., 19, Hutchinson, Kans., 20, 21, Glencoe 22.  
 WILBUR OPERA: Lexington, Ky., Feb. 8-13, Louis-  
 ville 14-20, Cincinnati, O., 21-27.

#### VARIETY AND BURLESQUE.

BILLY LESTER SPECIALTY: Scranton, Pa., Feb. 9, 10.  
 BEARD AND LAM'S SPECIALTY: Fond, N. Y., 9, Ballston 10, Mechanicville 11.  
 CITY SPORTS BURLESQUE: Detroit, Mich., Feb. 8-13.  
 CARMENCITA: New York City Jan. 25-indefinite.  
 CITY CLUB BURLESQUE: Buffalo, N. Y., Feb. 8-13.  
 CREOLE BURLESQUE: Omaha, Neb., Feb. 7-10, St.

Joseph, Mo., 11, Topeka, Kans., 12, Leavenworth 13, St. Louis, Mo., 14-20, Louisville, Ky., 21-27.  
 FRENCH POLLY BURLESQUE: Cincinnati, O., Feb. 8-13.  
 FAY FOSTER BURLESQUE: Providence, R. I., Feb. 9, Clinton, Mass., 10, Lowell 11, Fitchburg 12, Nashua, N. H., 13, Manchester 14, Concord 15, Portland, Me., 16, Portsmouth, N. H., 17, New-  
 buryport, Mass., 18.  
 FRIZPATRICK MERRY MAKERS: Middletown, O., Feb. 9, Windsor 10, Bloomfield 11, Green 12, Gar-  
 risburg, Pa., 13, Cincinnati, O., 14-27.  
 GEORGE DIXON: Newark, N. J., Feb. 8-13.  
 HENRY BURLESQUE: Brooklyn, E. D., Feb. 8-13.  
 HYDE SPECIALTY: Kansas City, Mo., Feb. 7-13.  
 HOWARD ATHLETIC: Chicago, Ill., Feb. 8-13.  
 HARRY KERNELL: Paterson, N. J., Feb. 13-14.  
 IRWIN BROS.: Philadelphia, Pa., Feb. 8-13, New York City 14-20.  
 LONNIE GARTY GIRLS: Worcester, Mass., Feb. 8-13.  
 LESTER AND WILLIAMS: Philadelphia, Pa., Feb. 8-13.  
 MABEL SNOW BURLESQUE: Casselton, N. Dak., Feb. 9, Valley City 10, Wapeton 11, Granite 12, Minn., 13, Waterville, Me., 14, Dak., 15, Huron 16, Mitchell 17, Sioux Falls 18, Canton, Minn., 19, Sank Centre 20.  
 MAY HOWARD BURLESQUE: New York City Feb. 8-13, New Haven, Conn., 14-17, Hartford 18-20.  
 NORTON BURLESQUE: Chicago, Ill., Feb. 8-13, New York City 14-20, Albany 21-27.  
 PARIS GARTY BURLESQUE: Kansas City, Mo., Feb. 8-13.  
 PARIS GARTY GIRLS: Marshalltown, Ia., Feb. 9, Des Moines 10-12, Omaha, Neb., 13-15.  
 PARSIAN FOLLY: Johnston, Pa., Feb. 9, Alliance, 10, Canton 11, Dayton 12, Hamilton 13, Cincinnati 14-20.  
 REILLY AND WOOD'S SPECIALTY: Toronto, Ont., Feb. 8-13, Buffalo, N. Y., 14-20.  
 RENEE-SANTLEY BURLESQUE: Pittsburg, Pa., Feb. 8-13, Wheeling, W. Va., 14, 15, East Liver-  
 pool, O., 16, Altoona, Pa., 17, Williamsport 18, Chester 19, New York City 20-27.  
 ROULETTE CLUB: Chicago, Ill., Feb. 8-13.  
 ROSE HILL FOLLY: Harlem, N. Y., Feb. 8-13.  
 SAM DEVERE: New York City Feb. 8-13.  
 TONY PARRELL'S SPECIALTY: New York City Oct. 26-indefinite.  
 WEBER AND FIELDS: Washington, D. C., Feb. 8, Baltimore, Md., 10-13.  
 WHOLESALE AND RETAIL: Concord, N. H., Feb. 9, Portsmouth 10, Portland, Me., 11-13, Montreal, P. Q., 14-20.  
 WILLIAMS AND ORR: New York City Feb. 8-27.

#### MINSTRELS.

AL. G. FIELDS AND CO.: Gainesville, Fla., Feb. 9, Ocala 10, Way Cross, Fla., 11, Mobile, Ala., 12, New Orleans, La., 13, 14, Danville, Va., 15, Lynch-  
 burg 16, Richmond 17.  
 BARLOW BROTHERS: Fort Wayne, Ind., Feb. 9, Cranford, N. J., 10, Columbia, S. C., 11, New-  
 berry 12, Greenville 13, Anderson 14, Abbeville 15, Greenville 16.  
 CHAMBERLAIN AND HARRIS: Danville, Va., Feb. 9, 10, Grand Forks, N. Dak., 11, St. Cloud, Minn., 12, Chippewa Falls, Wis., 13.  
 CARMONSON: Philadelphia, Pa., Sept. 9-indefinite.  
 CLEVELAND CONSOLIDATED: Chicago, Ill., Feb. 14-27.  
 GOODYEAR, ELLICH AND SCHILLING: Chillicothe, O., Feb. 9, Washington 10, London 11, Bellefontaine 12, Springfield 13.  
 GORTON: Columbus, Ind., Feb. 9, Seymour 10, Washington 11, Princeton 12, Milburne 13.  
 GORMAN BROTHERS: Raleigh, N. C., Feb. 9, Wil-  
 mington 10, Charleston, S. C., 11, Savannah, Ga., 12, 13.  
 LEW DOKSTADER: Albany, N. Y., Feb. 10-12, Troy 13.  
 PRIMROSE AND WEST: New Brunswick, N. J., Feb. 12, Elizabeth 13, Yonkers, N. Y., 14, New York City 25-27.  
 SWENEY, ALVARO, GORMAN AND CO.: Jefferson-  
 ville, Ind., Feb. 9, Madison 10, Aurora 11, Wash-  
 ington C. H., O., 12.

#### MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Uniontown, Pa., Feb. 11, 12, Conneville 13, 14, Greensburg 15, 16, John-  
 stown 17-20.  
 BILL NIX AND BURBANK: Marietta, Wis., Feb. 9, Maquette, Mich., 10, Escanaba 11, Ashland, Wis., 12, Duluth, Minn., 13, West Superior, Wis., 14, East Chicago 15, Minneapolis, Minn., 17, St. Paul 18, Win-  
 onia 19, La Crosse, Wis., 20.  
 ELL PERKINS: Philadelphia, Pa., Feb. 9, Council Bluffs, Ia., 10, Harrisburg, Ill., 11, Troy, Tenn., 12, Tusculum, Ala., 13.  
 FOOTE AND DOYLE MIDGETS: San Francisco, Cal., Feb. 8-13.  
 HOWARD HERRICK: Hastings, Mich., Feb. 10, Charlotte 11, Albion 12, Hillsdale 13, Hudson 14, Adrian 15, Bowling Green, O., 17, No. Baltimore 18, KELLAR: Philadelphia, Pa., Nov. 2-indefinite.  
 PROF. HERMANN: Buffalo, N. Y., Feb. 8, 9, Roch-  
 ester 10, 11, Syracuse 12, 13, Philadelphia, Pa., 14-20, Albany, N. Y., 21-24, Utica 25.  
 SMITH AND GORDON: Logansport, Ind., Feb. 9, Argos 10, Rochester 11, Valparaiso 12, Ligonier 13, Three Rivers 14, Constantine 15, Columbia City, Ind., 17, Auburn 18.  
 SNYDER AND ZIMMERMAN: Fort Worth, Tex., Feb. 9-13.  
 W. W. DAYTON: Shelburne Falls, Mass., Feb. 9, Conway 10, 11, Greenfield 12, 13.

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